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MUSIC
Mayhem



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JULY



5 SONGS FROM STONES'
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THE HAPPENING
MY BACK PAGES
WHEN I WAS YOUNG
GROOVIN' • ALFIE
SOMEBODY TO LOVE
CLOSE YOUR EYES
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ON TIME
EASY COME, EASY GO
I LOVE YOU MORE THAN
WORDS CAN SAY
MUSIC TO WATCH GIRLS BY
HERE COMES MY BABY
GIRL, YOU'LL BE A
WOMAN SOON
FRIDAY ON MY MIND
I FOUND A LOVE
SUNDAY FOR TEA
DON'T YOU CARE
I'LL TRY ANYTHING
PIPE DREAM
YOU GOT WHAT IT TAKES
THE LADY CAME FROM
BALTIMORE
ROSE COLORED GLASSES
DANNY BOY

★
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THE GIRL I KNEW
SOMEWHERE



The EasyBeats • Temptations
The Cream • Love • Joe Tex

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OWN
MANDALA

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PLATTER CHATTER

LONDON SCENE

GRANNY'S GOSSIP

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AAAAHH!
I'M A MONKEE

I'M ZAPPA! I'D
LIKE TO TELL YOU
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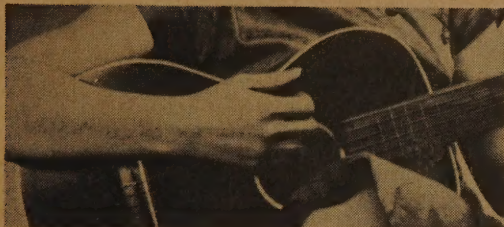
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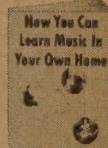
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JULY 1967

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PARADE OF SONG HITS

•WHEN I WAS YOUNG



by THE ANIMALS

•MY BACK PAGES



by THE BYRDS

•THE HAPPENING



by THE SUPREMES

- 4/THE SCENE *Ray's 21st Year In Show Biz*
- 8/THE MONKEES *Lunch In London With Micky*
- 10/WE READ YOUR MAIL *Honest We Do*
- 11/THE BEATLES *What's Behind Those TV Films*
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- 16/BOYCE & HART *How They Work With The Monkees*
- 20/THE MANDALA *Toronto's Hottest Group*
- 22/JEFF BECK *Ex-Yardbird Goes It Alone*
- 25/THE LONDON SCENE *England Swings*
- 35/MUSIC SPOTLIGHT *Odds & Ends & Evens*
- 36/TOMMY ROE *Recording His New Album*
- 40/FRANK ZAPPA *The Boss Mother Meets The Animals*
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- 63/PLATTER CHATTER *Five Great Albums*

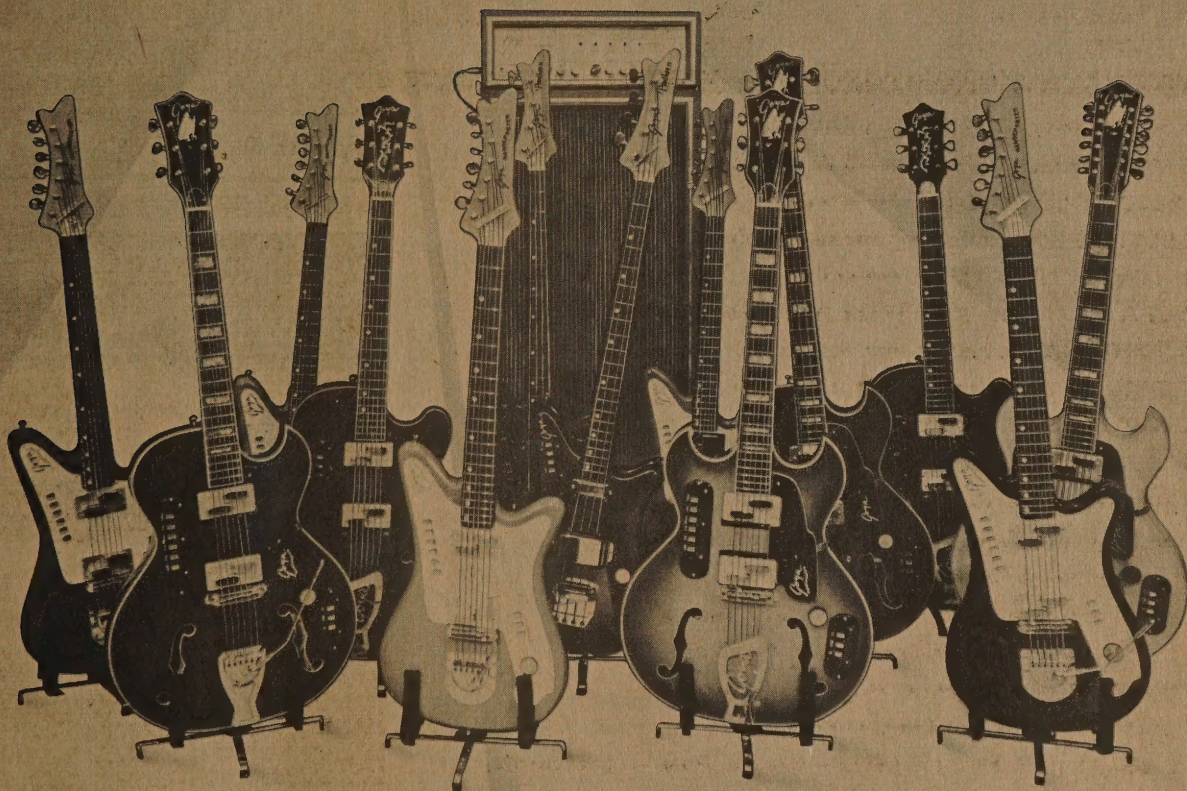
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**OVER 35
TOP TUNES
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COMPLETE
SONG INDEX
ON PAGE 28**

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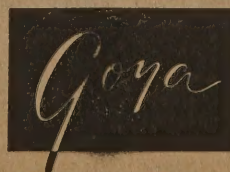
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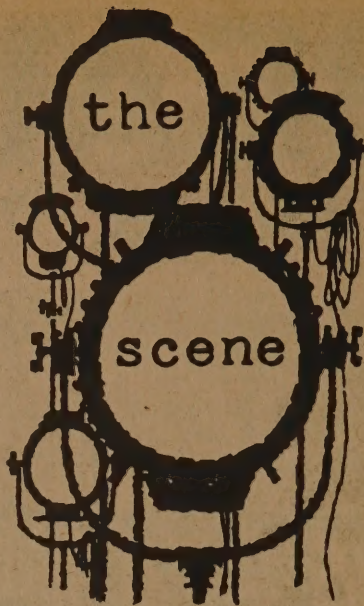
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RAY'S 21st YEAR
IN SHOW BIZ

These are the Ray Charles' years. His records are consistent best sellers (every LP made for ABC has been a chart item and over thirty-five single sides have also reached the charts). His personal appearances, both here and abroad, have been a series of triumphs. His first movie, "Blues For Lovers," was well received critically. His fans have grown in numbers and in enthusiasm. In short, as Ray enters his twenty-first year in show business, he's a man at the top of his profession - reaching even higher.

All this is pretty heady stuff for a child with Ray's handicaps. Blinded by a childhood disease, Ray has achieved more than most people with sight. Born on September 23, 1930 in Albany, Georgia, tragedy first struck six years later in Greenville, Florida, when he was blinded completely and without hope of recovery. Ray was sent to St. Augustine, Florida, where he grew up in a school for blind children. At the age of fifteen, both his parents died, leaving him blind, orphaned and without a living relative.

Music is Ray's way of life and he works hard to make sure that his current record, and the record after that, are better than anything he's done before. He personally selects his material, lays out his own arrangements and confers with musicians to produce exactly the sound he wants. Ray possesses perfect pitch - so much so that while listening to a rehearsal of thirty strings, Ray was able to stop them and inform a second violinist that he was playing a D sharp rather than a D natural. The mistake turned out to be that of a copyist but provided an example of Charles' unbelievable perception.

Although he draws on established



material in jazz, in country and western, in popular and in rhythm and blues, more than 60% of the numbers Ray uses are his own compositions. He is responsible for most of his own arrangements. The others he puts in the hands of the best arrangers he can find: Quincy Jones, Hank Crawford, Gerald Wilson, Ralph Burns and Marty Paich. Ray is a perfectionist. He works on an arrangement in braille for long periods of time to give it the perfect showcase.

This is the man who in 1960, 1961, 1962 and 1963 received four Grammy awards for best rhythm and blues records. In 1962 he received seven nominations for "Grammys." He revolutionized the country and western field with his million-selling album "Modern Sounds In Country and Western" and his 2½ million-selling 45, "I Can't Stop Loving You."

As Ray Charles enters his twenty-first year in show business, ABC Records is presenting the most elaborately conceived package ever released featuring the artist that many people truly believe to be "The Genius."

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This, then, is a brief portrait of Ray Charles: Legend in his own time and a true "genius" in any time. □

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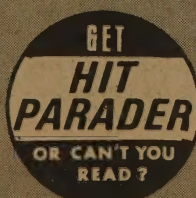


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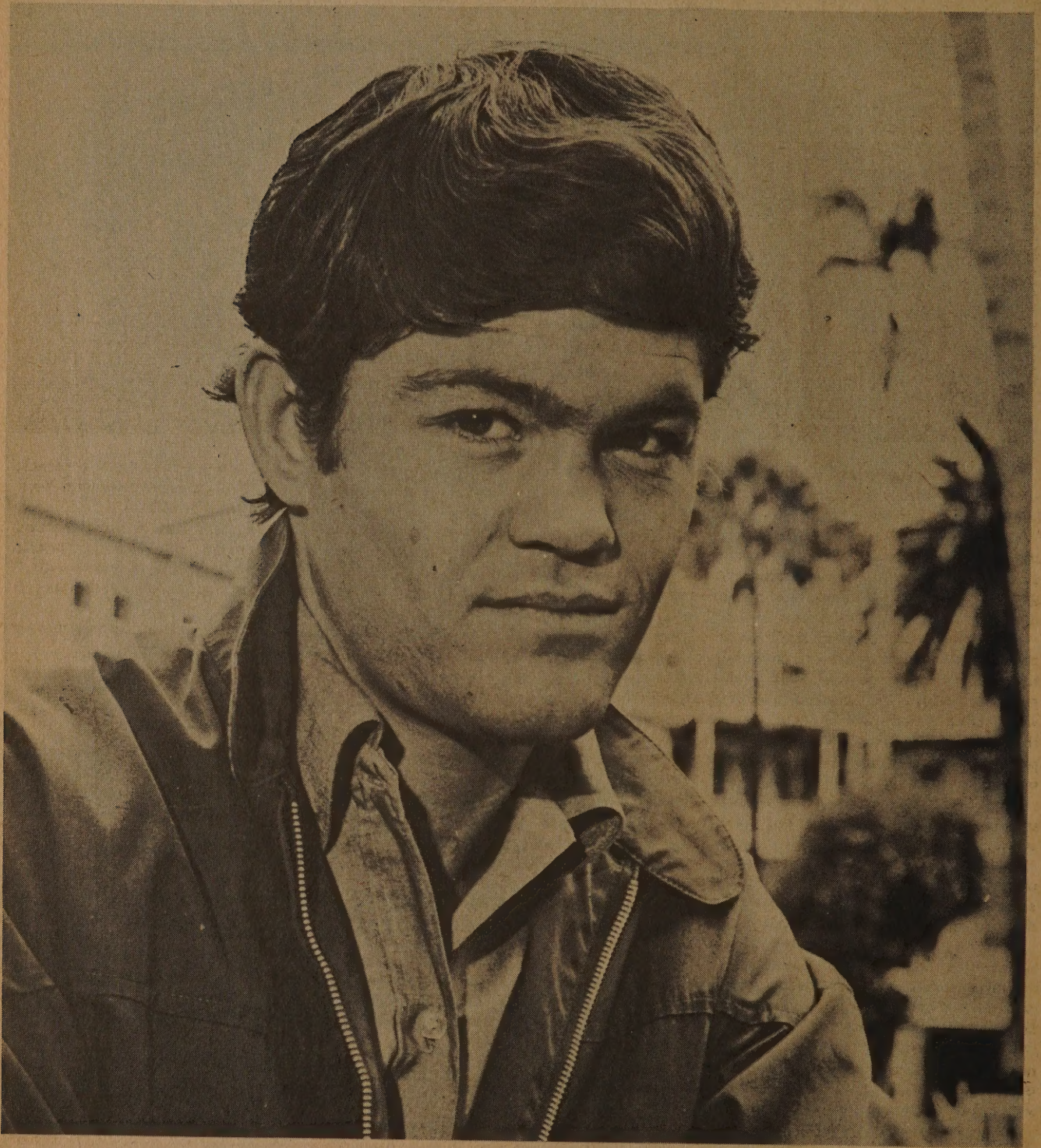
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Lunch in London with



“MICKY MONKEE”

by
Jeremy Pascall



The cool of the efficient young receptionist was irreparably shattered by the savoir-faire of a Monkee named Micky who knows plenty of tricks.

Mr. Dolenz walked into the GPO Tower like he owned the place — in fact rumor has it that he does! He walked straight up to the fore-mentioned receptionist, took her hand gently in his, looked deep into her eyes and....she fell off her chair.

Micky had been causing similar chaos among the female population of London ever since I met him at "Pop Inn" to conduct him to the Tower for lunch. Having done an "instant Bob Hope" impression at the show, survived a riot which burst Auntie BBC's corsets, and snapped unceasingly the sights of London with a camera holding no film, I expected anything from a lunch which was planned to be quiet and relaxed.

The GPO Tower is thirty-five stories and over 500 ft. high and resembles a huge pepper pot jutting out over the London scene.

At the top of the Tower, Micky and I were extremely cold and windswept! Looking over the fog-covered London townscape, I apologized to Micky for the slight mist which made it impossible for us to see each other.

"Forget it. It's great! I mean London wouldn't be London without the fog. What's that over there?"

That was Big Ben. "Yeah? Big Ben? Y'know when I get married I'm gonna bring my wife over here to have our child born in the sound of Big Ben—then he'll be a real Londoner!"

The wind was getting too much for us and Micky, who by now resembled a petrified Ken Dodd with his hair standing on end, decided that his stomach should become acquainted with English fare.

We descended one floor down to the revolving restaurant. "Revolving restaurant?" wailed Micky. "What sorta place have you brought me to?"

We were bowed on to the revolving platform and Micky stood for fully five minutes watching one foot slowly disappear while the other was firmly placed on the stationary part of the structure! Eventually we reunited his split legs and conveyed him, slightly shaken, to a table.

He was presented with an enormous menu, all in French, which he totally disregarded. "I want roast beef and Yorkshire pudding. How could I get anything else?"

"Isn't it wonderful how they got London to rotate around this tower? What would happen if it got outa control and whizzed around at 2,000 rpm? I feel dizzy at the thought."

Micky can keep a string of gags in the air for minutes at a time, one leading to another.

"I'm so thin I can run between raindrops....in fact, I'm so thin I have to stand twice to make a shadow."

And he has the most fevered imagination.

"I think I'll be a frog and then I can get some beautiful Princess to kiss me and then I'll turn into a handsome Prince and give her a slipper."

"Only I guess modern Princesses aren't too big on slippers."

I assured Micky that he'd make a great frog but told him, regretfully, that we are clean out of beautiful Princesses. "Yeah? Well, I didn't really want one anyway."

About this time I hypnotised Mr. D. and told him that he was a helomonitor, which is a leery kind of creature looking remarkably like Micky Dolenz. Micky pulled a horrendous face and started to crawl across the table until he reached the window. Looking down the five hundred feet sheer drop he remarked drily "I'd sure hate to be thrown out of this place."

Then he inquired: "What's that building over there?"

"The Hilton," said I, rather wittily, I thought, ".....the New York Hilton."

"Gee, we are high. Where's the Eiffel Tower?" he capped me.

Lunch drew to a close and Micky and I descended once more to the realm of mortals, but not before Micky had spent some time with a small Chinese gentleman, trying to bow each other politely out of the lift. Eventually they both exited at the same time and somehow became jammed in the narrow opening!

The GPO Tower is still standing, by the way, even though Micky wanted it as a souvenir. In fact, I only dissuaded him from pocketing it by telling him it would ruin the cut of his new Carnaby Street suit! □



WE READ YOUR MAIL



Dear Sirs:

Could you tell me if any record company still puts out records by Little Walter? I recently got hold of an old record of his, and it's pretty good. Paul Butterfield's harmonica playing sounds just like Little Walter's harmonica playing.

Could you tell me who is the Blues Project lead singer?

Thanks for printing such a good magazine.

Eric

Mineral Wells, Texas

Danny Kalb, Al Kooper and Steve Katz sing lead with The Blues Project. Little Walter albums are on Chess.

Dear Editor:

I have something to say to all kids who dig the Lovin' Spoonful.

Mostly because we're young and we are experiencing something of growing up, we try to express it somehow. Sometimes a feeling deep inside may burn in your head for weeks and weeks...Then there's a song that tells in almost the exact words and sensual melody what you have felt for so long. Maybe you read it in a quote. And there's the free feeling that someone, no matter how close or far, has the same emotion.

I was lucky. I found this song called "Do You Believe In Magic?" that told how I felt about music, it's magic... the young girl's heart is mine. Before I found that song, it seemed as though my heart had been scooped of its real feelings and it was only mechanical.

There was a winter night when a lot of kids dug a group in a small club. I got even luckier and found the four men in a trailer and got to talk to them. I remember one kid saying, "What's the name of the tall one?"... the way they mis-

pronounced Zally's name! There was a lot of pride as I could tell them...John Sebastian, Zally Yanovsky, Joe Butler and Steve Boone.

I went home and put the event and my feelings on paper and mailed it away to John. Two letters came, a week or more apart. Six months later, a lot had changed. The Lovin' Spoonful, a solid history of top ten hits, their faces and names known to almost everyone. John didn't remember me, but I was still awed by the way they could reach inside and tell us all that we weren't so bad off, not while we're young. They didn't say many words to reach us.

My heart is no longer "scooped out" and I'm proud to say I am among the thousands and millions that believe in magic...since that hot, August day last year when the breeze carried the tune...gently.

Thank you, John, Zally, Steve and Joe.

Lo McClure
1700 Chester
Aurora, Colo.

Dear Editor:

I am a private in the U.S. Army and I have been reading your magazine for the last year or so, fruitlessly searching every page for a mention of my favorite group.

So, finally in your March 1967 issue in Music Spotlight you mentioned one line about them and printed a small picture.

So, what happened! You spelled their name wrong. You called them the Spencer David Group when it should have been the Spencer Davis Group!

As the top magazine around on R&B, I was sure you would have discovered them long ago.

They're one of the top five groups in England and have

been so for over a year. They've had three or four number one records during the last year. If you want to hear some good music, get a hold of some of their albums from England.

They are known as the groups' group. And they would rather record a good record that didn't rate high on the charts than a poor commercial one that would.

One reason for their popularity is that they give each song they record their own original interpretation, no matter how much of a standard it is.

Their lead singer is only 18 years old and his name is Stevie Winwood. He has a fantastic R&B voice and can sing the pants off about any singer in England, and quite a few over here. He plays guitar, harmonica, piano and just about anything else he can get his hands on. He is followed by his brother 'Muff' Winwood on bass, Peter York on drums, and their leader Spencer Davis. He was a school teacher who quit to turn professional. He holds a degree at Birmingham University. He plays 12-string guitar and harmonica and helps out Stevie with the vocals.

I have roughly 300 albums and most are R&B. I have been studying R&B and jazz for four years and the Spencer Davis group is definitely what's happening. Please do an article on them and expose them in the U.S.A. They're already tops in England. The States don't know what they're missing. One of the best groups ever from England.

Sincerely yours,

Pvt. Robert Green

RA51574212

Co. B 7th Bn Stu Bde

USASESS

Fort Gordon, Georgia

Our Gal In London did a nice introduction to The Spencer Davis Group in the April HP and we did an article on them in the May issue. We agree with you about their being one of England's best groups.

Dear Sirs:

Having a great interest in the popular music scene, I must compliment you on your publication. You provide the nearest authoritative document of the occurrences in music today. What I appreciate most is the fact that you leave no field untapped -- blues, folk, jazz, etc.

My personal preferences lean toward the "folk-rock" field (if such a thing exists; after all, it is music, not labels, which is meaningful). I consider THE BYRDS to be the definitive group in the picture. They represent true contemporary musical genius. I had the opportunity to meet and talk briefly with leader guitarist Jim McQuinn and drummer Michael Clarke during a concert intermission this summer. They came off as intelligent, articulate young men who virtually live their music. I wish that those who put down such groups as "long-haired punks" would just once release their narrow-mindedness and listen to what a McQuinn or a Dylan is saying. I am sure that they would acquire a new and lasting respect for these young, probing minds. My only regret concerning THE BYRDS is that their popularity is not what it should be on the East coast.

Popular music has made such monumental strides over the past few years that today's listener is introduced to a wide and varied source of musical influence. Who

(Continued On Page 59)

EXTRA! • BEATLES • FLASH!



By Keith Altham

"The Beatles have made pop music into MUSIC," said Peter Goldmann, the quietly spoken Swede who directed the Beatles in and around London and down in the countryside of Seven-oaks. "Paul and I spoke a great deal about this generation, and we are both convinced that what began essentially as a music form for young people is now for everyone."

"Being young is a condition of the mind, and young fashions and young music are now for everyone who can think young. When TV realizes just how wide are the appeals and horizons of groups like the Beatles, they may treat pop with the respect it now deserves."

Peter is a living example of how to think and be young. He was dressed like an advertisement for Carnaby Street in a green velvet frock coat with a yellow polka-dot flap-ver tie and snappy black cap. He is 31, and looks as if he were in his early twenties. His enthusiasm for English beat music is reflected in his imaginative Continental TV presentations of groups like the Hollies, the Small Faces and the Troggs.

It was through an early presentation of Manfred Mann in Sweden that Peter came to know Klaus Voorman, their bass player, who brought Peter's work to the attention of Brian Epstein.

"I received a cable from Mr. Epstein and got a plane over the same day," said Peter.

"Originally, my enthusiasm for presenting English groups on TV in Sweden was fired by Dick Lester's fine film of the Beatles in 'A Hard Day's Night'. I thought that was fantastic, and wanted to try to present this music in an original and interesting manner on TV."

Peter is now concerned that people might be expecting too much from him, and mentioned that he shot in color both "Strawberry Fields" and "Penny Lane" films shown on BBC "Top Of The Pops", and in the U.S. on Hollywood Palace and Dick Clark American Bandstand although we saw

them only in black and white. He was concerned that some of the clever lighting effects would not come off in two-tone, but he was very happy about having worked with the Beatles.

"My first meeting with the group was at Ringo's house," said Peter.

"He was very kind, and took me for a walk in his garden with his wife, Maureen, and their little white poodle dog, Tiger."

"I got my boots all muddy, and Ringo insisted on giving me another pair to replace them — that is really typical of him."

"Nearly everything went wrong during the filming, but the Beatles were very patient. The horses we got for the 'Penny Lane' clip proved to be spirited, and when the Beatles got off them they just bolted. It took us a couple of hours to recapture them from the far side of the park."

"Then when I arranged this weird tree-piano in a field, all the wires we had tied to the branches of a tree broke in a gust of wind, and we had to begin again. It was for the 'Strawberry Fields' clip."

"I was amazed to find that there was a ban in Britain which prevented the Beatles from miming to their disc — I cannot think that this serves any useful purpose."

"So I had to find settings and ideas which were sympathetic to their songs without turning them into comic actors."

"Ringo, I found, was very well informed on camera and photographic techniques, and Paul was a most entertaining conversationalist, but the group had all informed me that I was the director, and so I must direct."

In spite of fogs, bad light, and other typically British weather conditions, Peter enjoyed his few days filming with the boys, and has an even higher regard for the Beatles as people now, in addition to his admiration for them as artists.

"They are fantastically gifted people — I heard their new LP, and that is going to surprise quite a few people. Very different from what people would expect, and very good." □

SPOONFUL SOUNDTRACK

Behind-The-Scenes

..... **PART II** By Don Paulsen



The Lovin' Spoonful was given a month to complete the soundtrack for "You're A Big Boy Now." John Sebastian took three weeks to write the music. Now it's time to go into the recording studio.

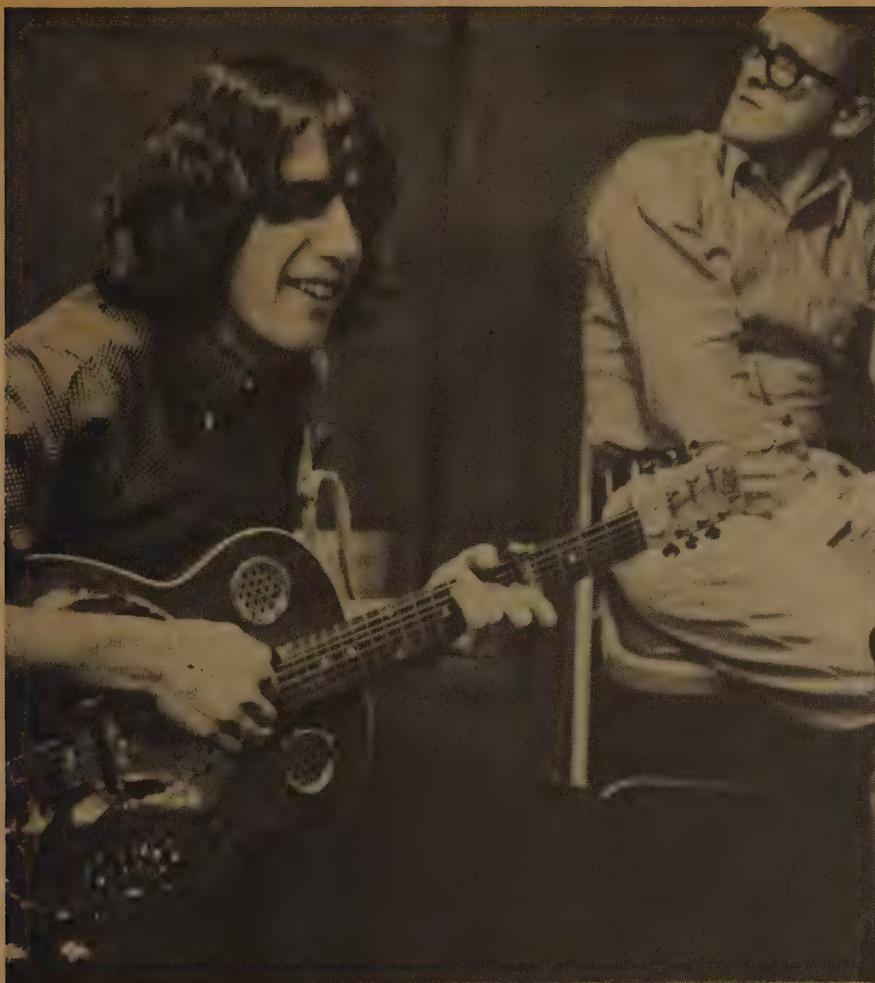
"We're trying to do two things at the same time - make a soundtrack and make a record. We want music that will fit the movie and will also be acceptable to Spoonful fans who'll buy the soundtrack album. Our primary concern is the relationship to the picture, since that's what we were hired to do," says soundtrack producer Jack Lewis.

Most of the sessions begin around eight or nine at night and last until six in the morning. The only time the Spoonful go home is when the recording engineer starts falling asleep at the controls.

There's about an hour of music to record, in segments of from thirty seconds to several minutes long. But each piece of music is recorded step-by-step. Like, first the drums and bass are recorded, next guitars and pianos are recorded on top of that, and then violins or horns are added to the tape.

Some tracks feature just the Spoonful. On others an orchestra is used, with the Spoonful in the background. Jack





Lewis explains, "If the rhythm section is honest, you can get the rest of the music to be honest. That's why the Spoonful did all the rhythm tracks before the strings or horns were added."

The producer and director attend the first few recording sessions. Joe, Steve, Zal and John, playing their many instruments, and arranger Artie Shroock, who plays tacked piano, harmonium, bass marimba and tambourine, record the rhythm tracks.

"When do you put the orchestra on?" the movie producers keep asking. The hours of recording and re-recording drag on. Each night the producers go home around midnight while the Spoonful continue, into the morning, experimenting with different effects and perfecting the basic tracks.

The importance of the beat, even in a ballad, is evident in the amount of time put into the rhythm tracks. For every hour the Spoonful worked with the orchestra they spent five on the rhythm tracks.

Finally it's time to add the orchestra. Jack Lewis has selected some of the finest symphonic musicians available in New York. Included are five concert masters, four lead trumpet players and many others who are virtuosi on their instruments.

But Jack doesn't want these musicians

SPOONFUL SOUNDTRACK

Behind-The-Scenes

{Continued from last page}



"You can't jive John," says Jack Lewis. "He's a perfectionist. You can't settle for a bad recording and tell him, 'Yeah baby, that's ok.' He won't accept it unless it's done right."

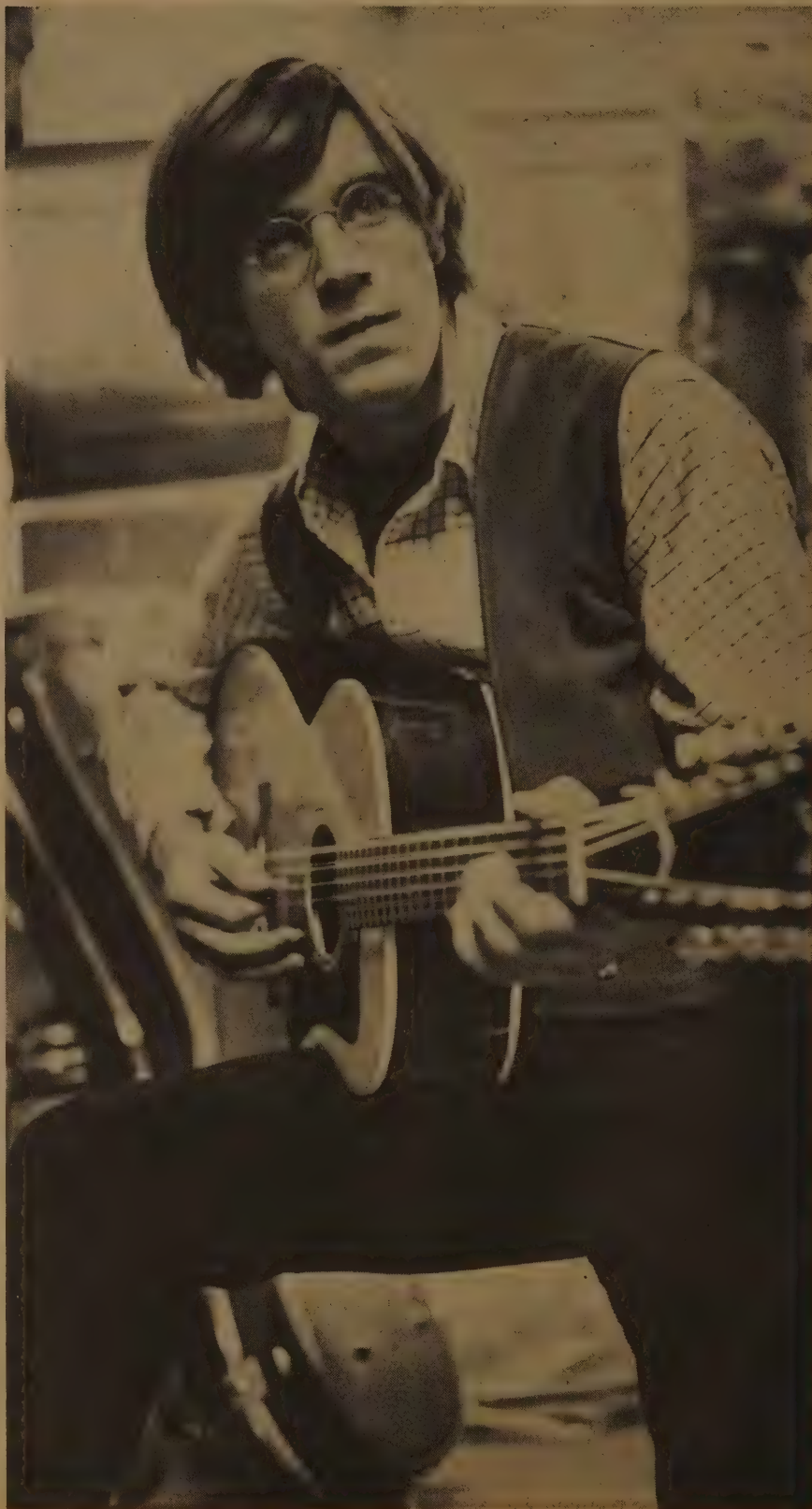
A soundtrack orchestra gets paid three times more than musicians on an average rock and roll record date. On a midnight session the cost doubles.

One day there were five other important recording dates going on when Jack and the Spoonful needed an orchestra. They couldn't get all the musicians they wanted until midnight. When

to look down on rock and roll, so he doesn't let them hear the rhythm track. A drummer is brought into the studio to keep time for the orchestra.

The drummer and Artie Shroock, conducting a forty-piece orchestra for the first time, wear earphones so they can hear the Spoonful's rhythm track. The drummer isn't recorded. He just establishes the beat for the orchestra.

After one track with an entire orchestra has been recorded, John listens to it and decides that it isn't good enough. The orchestra is wiped off the tape, another orchestra is brought in, and the song is recorded again.





the producers got the bill for that session they flipped.

The Spoonful, Jack and Artie practically live in the recording studio. They arrive during the day, work through the night, and when they emerge at 6 or 7 a.m., the sun is shining. "For two weeks we hardly ever saw it dark outside," Jack says.

John's wife Lorey attended every session. Kahuna, their dog, was also a frequent visitor in the recording studio. Kahuna slept most of the time.

"I guess Kahuna has learned that whenever we start playing music, we're not going to pay any attention to her, so she goes to sleep," John says.

Between takes, the irrepressible Zal often clownes with Kahuna or the recording engineer or anyone else within laughing distance:

Zal sits at the engineer's control board, says, "I helped produce the record,"

looks at the array of dials, and dumbfounded, says, "Uh.....what's this one for?", jumps up, talks through the intercom to John who's recording a harmonica solo, "Tongue Of Fire, Leader!", he encourages, then does a double take as John plays a weird, sustained note, asks John, with mock severity, "If I might interject, are you putting us on?", cheers when John does a good take, lights another cigarette, asks Jack if it's time for his guitar solo, "Come on. I gotta play my notes for pain or pleasure" and finally he slumps in the chair and seems to be quietly recharging his almost perpetual motion batteries.

When John does "Darlin', Be Home Soon," at the end of a long session, he sings it to Lorey. Everyone in the studio is misty-eyed when he finishes. All the love between John and Lorey is expressed in his beautiful vocal. After hearing one playback, they leave the studio, hand-in-hand.

The next day he calls Jack Lewis and tells him, "I slept the best I've slept in ten years."

But at the next recording session John and Jack discover that the vocal tape has been accidentally erased.

"He was unhappy, but he didn't dwell on it," says Jack. "Two days later he told me he'd been thinking about it and he'd come to the conclusion that it was such a fantastic performance it was destined never to be heard."

"Darlin', Be Home Soon" is recorded again.

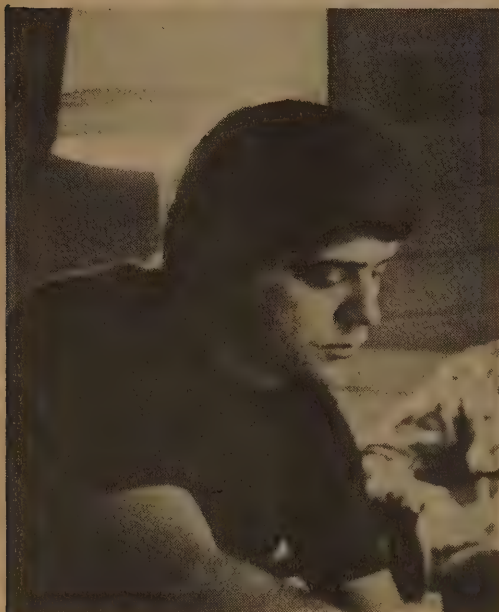
Time is running out. As each number is recorded, the tapes are sent off to be added to the film.

Finally they meet their deadline by seconds.

For the result, see "You're A Big Boy Now." John Sebastian and the Lovin' Spoonful have again created some beautiful sounds. □

TOMMY BOYCE

On MONKEES, Mu



Tommy Boyce and Bobby Hart are responsible for a lot of Monkee music and soon, a lot of their own music. In the following interview you'll find out all about the real Monkee story, the trials and tribulations of song-writing and producing, and a band called the Candy Store Prophets.



JD: What were you doing before you got together?

Tom: I was helping out in a photo lab developing prints. I did that part time, and the rest of the time I ran back and forth between publishers trying to sell my songs in Hollywood.

Bobby: I was working in a print shop, printing record labels and writing songs on the side.

Tom: I had placed one song, "Be My Guest," with Fats Domino. Around the same time Bobby had "Doctor Heartache" by Tommy Sands. I met Bobby sitting in a publisher's office. Nobody would even look at me until I had the Fats Domino hit. I was more sure of myself then. I'd been turned down so many times before. They won't look at you unless you have a hit. While we were waiting, Bobby and I started talking and agreed to work on something together. A couple of weeks later, I called Bobby and we got to know each other. The first song we wrote together was an answer song to "Please Help Me, I'm Falling." We did one called "I Can't Help It, I'm Falling, Too." The song came easy to us. A record company told us it's a nice song but somebody already wrote one. Then one day we met Nino Tempo in a publisher's office. He was plugging songs, too and the three of us worked together for a while. Then we broke up. I went to New York and wrote a couple more hit songs and Bob went to Las Vegas to work with Don Costa and Teddy Randazzo.

About a year later, Bobby and I were back together again.

JD: How does a songwriter get paid?

Bob: He gets record royalties on record sales, which is like one cent a record. If you write two sides, you get two cents. Even if the flip side isn't a hit, the writer gets the same amount of money. A writer is also paid every time his record is played on the radio. Radio stations across the country log the number of times they play a song and send their reports to collection agencies like BMI and ASCAP.

JD: How did you get to work with the Monkees?

Tom: We wrote a hit song for Jay & The Americans, "Come A Little Bit Closer." They knew we had worked on it so hard, so they made it the "B" side of the record. But it turned out to be the hit side. When the song became No. 1, Don Kirschner, president of Screen Gems-Columbia Music gave us a call. It just so happened "Come A Little Bit Closer" was his favorite song. So he wanted to find out who wrote it and offered them a deal. He said he wanted us to move to the West Coast and work with Screen Gems there. At first we were afraid we'd get lost in the shuffle of a bunch of staff writers. But we took the chance. Out there we did "Peaches & Cream" by the Ikettes. Then Dick Clark called us and said, "I'm starting a new show called 'Where The Action Is' and I need a song for it in three days." He told us what the

show was about, "Go here, go there," a lot of action all over the country, so we wrote the song called "Action" and Freddie Cannon had a smash with it. That's when things really started to happen for us. Then Lester Sill, head of Screen Gems-Columbia on the West Coast, said he had a script called the Monkees and he wanted us to read it.

Bob: Yeah, we read it but nobody else was interested in it at the time and they were looking for somebody to write songs for it. We really liked it and we worked on it for nine months. We saw some of the pilots and wrote songs for them. One of the songs was "I Wanna Be Free." At that time they were still looking for actors to play the Monkees. On the pilots Tommy and I did the voices. When they finally found the Monkees, they pantomimed our voices. When they sold the show, they needed an album and their first single. So we got together with the Monkees and did some songs for them. We wrote seven of the songs on the first album and produced everything.

Tom: We wrote "Clarksville" just to fill up the album. The first single was going to be "The Monkee." We were kicking that idea around and Bobby came up with the idea "Last Train To Clarksville."

JD: How did you write "Last Train To Clarksville"?

Bob: When I was a kid, I used to spend my summers in northern Arizona in a

BOBBY HART

Music & Mayhem



little town called Clarksville. I just started off with the title and kicked it around. We wrote it the day before the last session for the Monkees' album. We thought it sounded pretty good after we tossed it back and forth. But we weren't that impressed with it. We had it on tape and we took it to the studio the next day and taught it to the Monkees. Then we rewrote it and finished the final version about two minutes before it was recorded.

JD: *The Monkees don't play their own instruments, do they?*

Tom: They've been practicing and they're starting to now. Before they became the Monkees they had never even met each other. So musically they weren't tight at all. They all play instruments but they never got a chance to play together. The instrumentalists on the Monkees' records are actually Bobby's band.

Bob: The guitar players are Jerry McGee, Louie Sheldon, Wayne Erwin, the drummer is Billy Lewis, the bass player is Larry Taylor. The Monkees sing all the words, though.

Tom: When the Monkees first got together, they were filming eighteen hours a day. So in the beginning, they didn't have time for recording. After a while we rehearsed with them more and more and they got better. They did their first concert in Hawaii a little while ago and they were fantastic.

JD: *There was a lot of promotion on*

the Monkees within the trade but how did this affect their popularity in the public eye?

Tom: The day the show went on, "Clarksville" was 16 with a bullet in the trade papers.

Bob: Nobody was banking on the record being a hit because the Monkees were complete unknowns. But "Clarksville" turned into a monster and they're a bigger recording act than they are TV stars. But the TV ratings are getting better.

JD: *Do you think between records and TV, the Monkees will over-expose themselves?*

Bob: I think it's possible, but I don't think it'll happen for a couple of years.

Tom: They don't do many live performances. It's the same with Ricky Nelson's show and his records.

JD: *What are your favorite songs you wrote for the first Monkees' album?*

Tom: "Theme From The Monkees", "Last Train To Clarksville", "I Wanna Be Free", which we found out is the most requested song of the year in Los Angeles. A lot of people are recording that song.

JD: *Who's responsible for the clean sound on the Monkees' records?*

Tom: The engineer on all the dates is Dave Hassenger. He also does the Rolling Stones when they're in Los Angeles. He's a great engineer. He creates a lot of ideas with us. There's another guy named Hank who cut the "Monkees Theme" and "I Wanna Be Free" with us. Dave is about 36 years old and he listens to the top 40 all the time. He buys the records. He can hear sounds in his head just as we do. He's very creative and we have a lot of freedom to work on things together.

JD: *Why have you hired a promotion outfit for yourselves?*

Tom: We both want to sing. I'm signed to A&M records as an artist and Bobby has his own band called the Candy Store Prophets. In fact, Bobby and his band go on tour with the Monkees. Besides our singing endeavors, we've created a lot of controversy as songwriters and the public wants to know all about it.

JD: *Do you have any plans together as singers?*

Tom: At the moment Bobby and his band aren't signed to any label. But I'm on A&M with Herb Alpert and Jerry Moss. We've been talking about pooling all our talents and putting out an album for A&M records, maybe "The Boyce and Hart Song Book." We've already had Boyce and Hart books made up. Actually, it's all promotion for whatever we want to do.

JD: *Does one of you write lyrics and the other the melody?*



Bob: We each do both. When we get a lyric line, the melody comes with it.

JD: What's your favorite song that you've done for the Monkees so far?

Bobby: My favorite is "I Wanna Be Free."

JD: How did you write that one?

Tom: We were sitting home one night listening to records and talking. At the time we were listening to a Roger Miller song called "One Dyin' and A Buryin'." He sang a line in that: "I wanna be free" - I said to Bobby "Hey, that's a smash song." Then Bobby fell right into it and sang a couple of lines, and the song started writing itself.

Bobby: It was about the easiest song we ever wrote.

Tom: It took us about half an hour to write it.

JD: Can you write arrangements?

Bobby: We can but we don't take the time to write notes. We just put it on tape.

Tom: The words and the music come to us at the same time, so we just sing it into our tape recorder. We tighten it up afterwards. We figure out the parts for the other instruments, too. We figure out what the songs need, like on "I Wanna Be Free." We saw it only needed two open box guitars and a string quartet to make it different from the average record. It needed a different treatment from two guitars, a bass and drums.

(The final installment will appear next issue.) □

The MANDALA From Toronto



PLEASE TURN PAGE



Left To Right: George Olliver, Joey Chirowski, Don Troiano, and Whitey Glann.

If the world of music can be described in terms of mountain-climbing, the goal, of course, would be the peak of the highest mountain in existence. The plateaus that one must ascend to reach that peak would be equal to the levels of achievement in music (a local hit record, a national number-one, a multi-million seller, and so on.) The stars are the climbers able to plant their flag at the summit; the almost-made-its and the has-beens are the climbers that never make it, give up before they do, or manage to fall into the empty valley below.

A group known as THE MANDALA, from Toronto, Canada, are definitely on their way up that highest mountain. In the last six months they've exploded Canada's music scene. Now, they're crashing the U.S. market, in such places as Los Angeles, Chicago, Philadelphia. They've appeared with the Rolling Stones, Wilson Pickett, the Animals, the Byrds.

The appeal of this unique group lies in what they call "The Soul Crusade of The Mandala", their personal and professional campaign of love, involvement, communication, and feeling, orientated through a thunderous amount of musical soul. It is a freedom of body, mind, and spirit. A release to do as you feel, a religion of unembarrassment, a release of inhibitions, and, most important, a religion of faith in yourself.

This "soul" image, according to Mandala leader Don Troiano, is "basically a person's emotions...whatever you feel towards something, someone...it relates to anything, a feeling towards anything...the inner feeling."

When most groups are content to reach their audiences on a mass level, THE MANDALA seek more. They must infiltrate

the mind and body of each person, probing deeply into the emotional sea within. They give themselves completely, so that others may give themselves completely. The medium they use is music.

Originally formed as a rhythm and blues unit, THE MANDALA have painstakingly developed a sound in which ancient India and the Orient meet the American South. It remains a deep blues sound, bordering strongly on gospel and jazz, but with classical and oriental components strategically blended in.

Actually, the group's name best illustrates the basis of their sound and entire act. The mandala, a Buddhist symbol of the Universe, is a circular design, used as an aid to contemplation. The particular mandala which inspired the name of the group symbolically portrayed five lamas (demi-gods) who act as bridges in communication between the heavens and the world at large. As an extension of this, the five members of THE MANDALA consider themselves as bridges in connection and communication between people and their emotions — or soul. THE MANDALA music, then, is the steel and concrete strengthening these bridges.

Also adding strength to THE MANDALA is their new single "Opportunity" (just released on the Chess label). The song, written by Don Troiano, epitomizes the plight of youth in the world of today. It is the plea of a generation believing in equality, tolerance, and individuality, a generation needing love, understanding, and personal freedom, not ridicule, prejudice, and suppression. Voiced in such a wishful, honest way, it is a plea that will establish THE MANDALA as leaders and prophets of the search for a new direction.



To truly believe this, however, the record is not enough. As with all great things, THE MANDALA must be seen to be fully appreciated.

A MANDALA performance passes beyond the realm of a simple dance or concert. It becomes an experiment and experience of "total environment." The approach, as well as the response, resembles a Southern revival meeting, but with far more excitement. Flashing multi-color lights combine with deafening, all-engulfing music, as it roars from four huge amplifiers. Strobe lights flicker wildly — contorting faces in spastic horror.

The walls pulsate from the bouncing, spinning lights, the clapping of hands. Bodies are crushed together. Some are dancing; some just stare in a hypnotic trance.

On stage, lead singer George Oliver glows, exhausted, from his central place in the group's formation. He sings, he moans, he pleads, as he dancingly reels, slides, and whirls. Using a three-octave range, Oliver is an over-exaggerated Mississippi blues evangelist when he talk-sings the songs of THE MANDALA, relating them to anything which happens to be on his mind. So deeply involved in what he terms "his circle of soul", Olliver is frequently considered distant and apart from the world.

To Olliver's left is established Mandala leader, guitarist Don Troiano. His self-designed, hand-made guitar whines, screams, and practically rips the room apart. He produces sounds and distortions which penetrate, burn, and finally manifest the senses. A master of his instrument, Troiano is classed by his contemporaries as Canada's top guitarist.

Behind an uplifted organ is Joey Chirowski. He appears to be in some other, better world as he slumps over his keyboard, pouring his emotions into every song. The instrument he uses is a customized \$5,000 one. Trained as a classical pianist from early childhood, Chirowski switched to organ for the group, and also plays, if needed, the coronet, blues harp, and drums.

On the far right of the stage stands THE MANDALA's lean, soft-spoken bass player, Donnie Elliot. Though a relatively shy and sensitive musician, Elliot knows no inhibitions as he sends out a steady throbbing sound that is typical of the atmosphere created by this talented group. Like Troiano, he plays a hand-crafted instrument of his own design. What is so unique about Elliot's bass is that it is entirely fretless, making it extremely difficult to play.

Whitey Glann sits up on a large stand with his drums, surveying his musical brothers and the vast audience stretched out before him. The wittiest Mandala member, Glann is constantly practicing puns, even on stage. His drumming is sheer dynamite as he drives out complex rhythm patterns which "accent on the off beat", providing the basic root of the Mandala-sound.

It is this Mandala-sound, transporting Mandala-beliefs, that's capturing the minds and emotions of avid teeny-bops, super-cool hippies, and average "listen to what's on the radio" teenagers. Obviously, THE MANDALA are on to something special, something currently conveyed only by a precious few. That something is soul, baby, SOUL!!! □



JEFF'S Future Beckons

by VALERIE WILMER

Jeff Beck, ex-Yardbird and a happier person because of it, walked across the room and picked up his Gibson Les Paul. He indicated the places where out of bitter, soul-consuming frustration he had smashed his favourite guitar into four or five pieces. "This is where the Yardbirds career ended for me," he said, and went on to explain the feeling of utter desperation that can set in at the end of an exhausting tour when the atmosphere is tense.

"The thing I hate most about playing with groups is the travel. On our first American tour we hadn't got two pennies to rub together and yet we spent what we did earn on flying. This was great because we stayed sane, but on the second and on the last tour we were going everywhere by bus which is stupid. We were doing 600 miles a day in a bus that had no air-conditioning, with a few crummy nowhere people playing guitars against each other all the time, day and night. You can imagine."

I imagined. What with this and every climatic change affecting Jeff's tonsils and, consequently, his ability to sing, it was not surprising that his apparently/successful

career came to such an abrupt and violent halt.

When the Yardbirds returned to the States without their popular lead guitar-man, both his face and sound were sorely missed by audiences who continually asked "Where's Jeff?" The others found it difficult to talk about the frayed tempers and the fractured Gibson but Jeff, who is currently forming a combo of his own, was willing to explain.

"I don't think anyone in a minor successful group would leave unless there were a whole bunch of reasons," he said. "Basically, three of the Yardbirds were friends before I joined and that's fatal. They went to school together and virtually lived together and so no matter how much friction there is in the band, they'll always swallow it and go back together. But the person who joins as an outsider - no matter how good he is - will get into these arguments and be left out all the time."

Jeff has few qualms about revealing his true feelings and the frustrations that being in the business have brought about in his life. Describing the Yardbirds as a "pointless group" he went on: "Basically they didn't know much about music

which is terrible. The drummer couldn't keep time, not even in the studio."

In spite of what he says, Jeff insists that he has no personal axe to grind. He is just an unusually frank person. "Don't get me wrong about them," he pointed out, "I think they're great people. But when they get on the stage and play it's the end of the world."

He elaborated. "With all the good groups that there are about now, you've got to make the move one step ahead rather than sticking it out and going down with a sinking ship. And that, for me, is what the Yardbirds are. It's really amazing to think that only a year ago all the sickening DJs and writers were raving about the fantastic Yardbirds' sound. It was all 'Jeff Beck this' and 'Keith Relf's great harp playing that'. And then it just goes 'zonk!' Right down the drain."

It's a funny business, I accept that, but then people just don't accept my reasons for leaving. As far as I'm concerned I can split from 20,000 groups if I want to. If a person's not happy with a job he leaves."

Jeff does not want to talk about his plans for his own group in case things don't turn out according to

plan, but looking at other musicians who had left established groups when everything appeared to be going well, he considered the case of organist Alan Price. "Now he's probably done better on his own because of what's happened to the Animals," he said. "Eric Burdon's doing a lot in the States but you can't vanish for six months or even six weeks and expect to be fresh in everybody's minds. It's not a case of 'hello, where have you been?' because they just don't want to know."

The relief Jeff feels from being released from his moral obligations to a group he was too good for is obvious. Generally considered one of the most talented 'faces' on the British scene, he is by no means big-headed about his talent; just aware of his ability. Right now he is longing for a chance to experiment with sound, any sound for its own sake, especially since he was doing so before he felt limited by being the only interested one.

A completely self-taught guitarist with tastes ranging from Les Paul to Bo Diddley through Barney Kessel, Charlie Byrd and classical works, Jeff is exceptional in his



honesty about the music business. Pop music is for him "a joke, a good fun thing." He says he is prepared to work hard, "But if I'm prepared to work I'm entitled to make a joke of it. If I can't make a joke of it, I don't want to do it."

"There is nothing I hate more than standing on stage playing my latest 'disc' - I hate the thing that it stands for. I want to do something more than that."

Not surprisingly; considering his disenchantment with the Yardbirds, the guitarist feels that his best work was done back in the dark ages when he was an unknown part of an equally unknown combo. "You're not conscious then of how famous you are or anything like that, and so you're being influenced by the people around you. The drummer does something creative and you copy it, that sort of thing. But it just seems to me that that's not what pop music is about. It's repetitive but you can't educate the public musically, all you can do is entertain them and the one that does it the best is the winner - or so it seems to me."

"The Beatles are the only people who can get away with doing a few way-out things like playing stuff backwards and all that."

Jeff feels, though, that there is a way of playing to entertain "rather than for them just to sit there like a duty to use up their six bob or whatever they've paid to see you. But there is a tremendous interest

now in guitar playing. People want to see how many ridiculous sounds you can get out of it. How badly you play it doesn't matter, it's how much noise you can get out of it, and this is great because I like noise."

Even so, the guitarist often finds himself wondering whether it is worth trying to be an innovator, or a creator of new sounds. "Even in clothing, someone invents something outlandish and the next thing you know everybody starts wearing it and nobody really knows where it's coming from," he explained. "So why be an inventor - why not copy someone? All you can possibly get is self-satisfaction."

A pessimistic attitude maybe, but not a surprising one coming from one of the first guitarists to use feedback from his amplifier, only to have the credit for it claimed by someone else and a million and one other guitarists start copying that person. Jeff described this comparatively new method of sound production as "ear-catching although it's simple. But it does take talent to control."

"But if it's simple, so what? If a little kid can do it, why not? Just because it's not hard doesn't mean to say it's bad or worthless - some of the most beautiful pieces of music are simple."

Jeff's preoccupation with the idea of experimental sound stems from the fact that he feels that every other field of music has been well-

explored. "A friend of mine has this record of an American guy who stands on stage with loads of tape machines and people sit in the auditorium looking at him working them. There's sounds coming out of women talking, interviews with prostitutes and bombs and stuff. If you listened to it about twenty times you'd probably know more about the world than you would from listening to a whole bunch of other albums."

He took an aggressive stand when he saw my eyebrows rise. "Who's to say what's music and what isn't?" he demanded. "It's not music in the eye of the serious music critics but it's music technically speaking. A musical note is a musical note, even a dog can make one."

"There's music written for this abstract stuff, too. It's great - looks like an abstract painting. Who wants to sit down and laboriously learn what someone was playing better than you can, 1,200 years ago?"

Not Jeff Beck for one. He gave up piano lessons as a child when his tutor refused to allow him to practice his 'honky-tonk' style. But now, with tastes from James Brown to Charlie Byrd, ("And they probably wouldn't even play in the same place together!"), the guitarist has an open mind and an enquiring attitude to life in general and the music business in particular.

He claims he does not particularly care if his own group is not a raving success, what he dislikes is

the idea that he may find himself playing small clubs again without the recognition he has enjoyed of late. "That's something that would bring anybody down but you have to get used to it," he said. "It's a sickening thought, but even if I was the best guitarist in the world, and I'm certainly not, it could be the same. I could go on stage and the person who was the star could be a useless critter about so high who couldn't sing or anything, but just because he's popular, that's it. Well, I'm accepting this."

You are, I suggested, an unusual kind of person. Jeff smiled: "I couldn't be terribly hip if I tried. I mean I could be hip in guitar playing, yeah - I could challenge anybody, but that's what I'm supposed to be. But I could never be finger-popping hip like the phonies in the business. You can't mention any names but the place is full of 'em."

"No, I reckon the one who makes the most money is the winner. But then," he mused, "I don't think man's mind is ever contented." □

Valerie sent this last minute flash a couple of weeks later.

In conclusion, you might like to know that Jeff Beck's new group debuted Friday, March 3rd. The line-up is Rod Stewart (vocals - ugh!!!), Ronnie Wood (b), Ray Cook (d). All I can say is God help him with Stewart aboard, a class Z-singer!

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SPENCER DAVIS AND **THE WHO**

TALK ABOUT THEIR MUSIC

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It's just too much!! You'll have to see it!!
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Peter Quaife has



done it again!

Having only relatively recently recovered from that bad car crash I told you about some months ago, he has now done it again! Whilst the KINKS were playing to a 2,500-strong audience at the Alhambra, Paris, about 100 fans lost control and rushed the stage...in the resulting struggles PETE fell over and fractured his leg - being the trouper that he is, he managed to complete the group's continental tour with his leg in plaster. By the time you read this, he'll be completely recovered; so no need for any get-well cards!



SITAR NEWS

PAUL MCCARTNEY has acquired yet another sitar! But this time with a difference - a left-handed one! The strings were all arranged the other way around for him...(he's left-handed - remember?)

GEORGE HARRISON gave one of his sitars to BYRD JIM McGUINN - it's only a matter now of JIM's picking it up from GEORGE's Esher home.



Walker Bros. in USSR

Due to work-permit scenes the WALKERS were forced to take a 6 months' leave of absence from the British scene. As well as working abroad, they took the opportunity of having a well-earned holiday. JOHN and GARY went home to the States to see their families - as did SCOTT, but only for a few days - he then flew back to London, where he boarded a plane to Moscow! He has gone to Russia to investigate the musical happenings there. It'll be interesting to see what he comes home with...the Indian influence is less felt today, and there must be something to Russia as the sitar is to India!!

JIMI HENDRIX on the BYRDS

The BYRDS flew into London for a brief holiday before undertaking a short, but hectic, promotional trip on the continent for TVs, etc. They then planned to have a few more days in London before flying home. But that was not to be...because of the demand it was decided that they would also do some promotional work over here following their Italian trip.

Whilst they were on the continent I had a chat with JIMI HENDRIX who'd renewed a brief acquaintance with them that had been formed whilst he'd played behind LITTLE RICHARD at Ciro's in Hollywood some time back..."I sincerely hope that they get better treatment on this trip; from what I hear it was kinda ridiculous last time - not too cool!

They are too good a group to be ignored -

in fact they should be respected. They have achieved what thousands of groups are straining to achieve: their own distinctive sound.

They know where it's at for them and they are progressing with every track they produce.

Audiences should listen hard to them and dig it - not try to change them, but accept them for what they are: one of the best and most individual groups around today." We were sitting over dinner at London's Speakeasy Club - the club where they were to make their only live appearance on this trip. We were both looking forward to it and wondering how the audience would react. The BEATLES, MOODY BLUES and the WHO had already booked tables well in advance of the night...should be a groovy evening...

SPENCER DAVIS GROUP Shock News!!



18-year-old vocalist and lead guitarist of the SD group, STEVIE WINWOOD, is quitting - as is his brother MUFF (bass guitarist). They are both leaving after they have finished their nationwide tour (England) with PAUL JONES and the HOLLIES. STEVE is going to "retire" for about six months to get himself musically together, before concentrating on a composing career, although the possibility of solo records is not entirely out of the question. It is understood that MUFF is going into total retirement from the pop scene.

SPENCER will be taking over the lead vocals (he had already said he would on their next single before STEVIE's decision to quit) but he is looking for two new members; drummer PETE YORK is staying.

It is a great shame that after all my ravings you'll never see the original line-up - I'll reserve judgment on the new one until I've seen them!

The group's last club performance was the one that MONKEE MICKY managed to see at London's Marquee - little did he realize then that he had been so lucky - he was raving about the group from the minute he arrived in England, and they were the only band he expressed a desire to see live!

At the moment no one knows exactly what is happening regarding the group's American trip...one minute on, next minute off. I hope they do eventually make it! SPENCER was greatly looking forward to it.



HOLLY ILL in GERMANY



"We were just coming to the end of a trip in Germany - on our last T.V. show in Hamburg - when BOBBY first said anything about not 'feeling too good'..he said it wasn't anything serious and that he could easily do the show - but he didn't seem too well...then on Tuesday, before we fully realized what was happening, he was taken to a hospital where it was discovered that he had an inflamed appendix," said GRAHAM NASH of drummer BOBBY ELLIOT when he flew back to London. GRAHAM and road-manager ROD SHIELDS had stayed by BOBBY's bedside until he was joined by his parents. A few days later he had recovered enough to come back to England to recuperate.

He will have missed the beginning of the HOLLIES tour of England, but the rest were hanging on 'til the last minute before confirming a temporary replacement - in case there was the slightest chance that BOBBY would recover in time. (Unfortunately, they were forced to do some recording in the meantime and had to use a session drummer.)

BOBBY will have to go back to the hospital in May/June sometime to have his appendix out...get-well cards, etc. can be sent to him, c/o EMI Records, 20 Manchester Square, London W.1.

MOONY EXCITED!



WHO drummer KEITH MOON was getting very excited about their short American promotional trip (TV shows, etc.) that was just coming up when I saw him recently..."KEITH (98.6 frame) came up to me the other night in the Bag (a club) and, after introducing himself, gave me some addresses and telephone numbers of some groovy people in New York. I liked KEITH - he seemed a nice person. I'm also looking forward to seeing the RASCALS again; hope they are around whilst we are there."

He went on, "I had a letter from BRIAN WILSON just after the BEACH BOYS' visit here, saying that if I was ever in or near L.A., to look him up...I hope I do get the chance!" He went on to promise that he would tell me all about it when he got back...

Did you see them on any TV shows? It would be great to hear what you thought of them.

Odds & Ends

Take the LP sleeves of the LOVE's albums and jog them around under a red light - WOW! thought I'd flipped my lid when I did this by accident! Apparently anything painted in a block of scarlet always "shivers" under a red light.

THE MOTHERS OF INVENTION's album has at last been released here - but only two sides, half of what you had! Sales are fairly fast, too.

SHAWN PHILLIPS has had to quit England again...those work-permit hustles get me down! But he was able to meet up with the BYRDS before he left. JIM MCGUINN called him on their first morning in...they were all friends of long standing.

Had a letter from SID BERNSTEIN t'other day to say that plans were afoot for the BLUES PROJECT to come over, and that the RASCALS would be back in June...wowie, can hardly wait.

GEORGIE FAME is about to do another big concert at the Festival Hall - tell you all about it next month.

MAMA CASS ELLIOT is here. She must be planning quite a long visit as she has taken an apartment in town - or maybe, like most, she just loathes hotels.

CHAS CHANDLER, having successfully launched JIMI HENDRIX, is all set to go again! This time with a group who go by the name of THE SOFT MACHINE. Their playing failed to inspire me at their press reception - but a lot of people I respect have heard them and dig it. But their disc, "Love Makes Sweet Music," is groovy - there are plans for it to be released with you - if it makes it here, which it should.

DAVE DEE mob, when soberly dressed, look good - especially DAVE DEE himself. In fact, with his hair shorter he looks positively handsome! (As a group they are renowned for their weird dress sense - bright shirts and pants in the most gawdy of color combinations!)



Georgie Fame



Cass Elliot



The Soft Machine



Fabian

Turned up a copy of "Wanderer" the other day. What's happened to Dion? Come to that, I was also a great fan of FABIAN's - where's he now???

SOUNDS INCORPORATED CHANGES

They have shortened their name to SOUNDS INC. and, to go with the shorter name, increased their line-up to ten! Their new "big" sound was very well received by audiences on the GENE PITNEY tour - and they proved their fine musicianship by their very capable backing of GENE as well as by their own solo spot - the next thing we'll know is, their bashing their way up the charts!

WORDS TO YOUR FAVORITE HITS

• COMPLETE SONG INDEX •

A Little Bit Me, A Little Bit You.....34	Girl I Knew Somewhere, The.....32	On A Carousel.....34
Alfie.....33	Girl, You'll Be A Woman Soon.....32	Pipe Dream.....33
At The Zoo.....34	Groovin'.....28	Postcard From Jamaica.....31
Break On Through To The Other Side.....28	Happening, The.....30	Rose Colored Glasses.....33
Close Your Eyes.....31	Here Comes My Baby.....31	Ruby Tuesday.....29
Complicated.....29	I Found A Love.....30	Somebody To Love.....31
Danny Boy.....33	I Love You More Than Words Can Say.....31	Sunday For Tea.....30
Don't You Care.....30	I'll Try Anything.....28	Western Union.....34
Easy Come, Easy Go.....32	Lady Came From Baltimore, The.....33	When I Was Young.....30
Friday On My Mind.....34	Let's Spend The Night Together.....29	Who's Been Sleeping Here.....29
Get Me To The World On Time.....33	Merry-Go-Round.....31	Yesterday's Papers.....29
	Music To Watch Girls By.....34	You Got What It Takes.....32
	My Back Pages.....32	

•GROOVIN'★

(As recorded by The Young Rascals/Atlantic)

CAVALIERE
BRIGATI

Groovin' on a Sunday afternoon
Really couldn't get away too soon
I can't imagine anything that's better
The world is ours whenever we're
together
There ain't a place I'd like to be instead
of
Groovin' down a crowded avenue
Doing anything we'd like to do
There's always lots of things that we
could see
We could be anyone we'd like to be

And all those happy people we could meet
Groovin' on a Sunday afternoon
Really couldn't get away too soon
No, no, no, no.

We'll keep on spendin' sunny days this
way
We're gonna talk and laugh our time
away
I feel it coming closer day by day
Life would be ecstasy
You and me endlessly
Groovin' on a Sunday afternoon
Really couldn't get away too soon
Groovin', ah ha, groovin'.

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•BREAK ON THROUGH TO THE OTHER SIDE★

(As recorded by The Doors/Elektra)
THE DOORS

You know the days divide the nights
Night divides the day
Try to run, try to hide
Break on through to the other side
Break on through to the other side
Break on through to the other side,
yeah.

We chased our pleasures here
Dug our treasures there
Can you still recall the time you cried
Break on through to the other side
Break on through to the other side
Everybody loves my baby
Everybody loves my baby
She get, she get, she get, she get, yeah.

I found an island in your arms
Country in your eyes
Arms that chained us
Are eyes that lied
Break on through to the other side
Break on through to the other side
Break on through, oh yeah.

Made the scene week to week, day to
day, hour to hour
The gate is straight, deep and wide
Break on through to the other side
Break on through to the other side
Break on through, break on through,
Break on through, break on through,
Yeah, yeah, yeah, yeah, yeah, yeah,
yeah, yeah, yeah.

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•I'LL TRY ANYTHING

(As recorded by Dusty Springfield/
Phillips)

M. BARKAN
V. MILLROSE

You belong to somebody else and not
to me
Right or wrong that's not the way that
it's gonna be
I want you so much inside
I'm throwing away all my conscience
and pride
I'll try anything to get you
I'll do anything I can
I'll try anything to get you
I'll cheat and I'll lie
And I'll try till I die
Till I make you my man
Till I make you my man.

I've been burned
Whenever I follow I lose
So I've learned that playing it fair is
just for fools

I'm fighting to win or lose
I'm not minding my p's and q's
And I'll try anything to get you
I'll do anything I can
I'll try anything to get you
I'll cheat and I'll lie
Try till I die
Till I make you my man, make you my
man.
I want you so much inside
I'm throwing away all my conscience and
pride
I'll try anything to get you
I'll do anything I can
I'll try anything to get you
I'll cheat and I'll lie
And I'll try till I die
Till I make you my man
Till I make you my man
Gonna make you my man
Gonna fight till I die.

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PARADE OF SONG HITS

●COMPLICATED

(As recorded by The Rolling Stones/
London LP "Between The Buttons")

MICK JAGGER

KEITH RICHARDS

She looks so simple in her way
She does the same thing everyday
But she's dedicated to having her own
way
She's very complicated
Women seem to fill her mind
And many men in so short time
But she's under-rated
Treats me, oh, so kind.

She's very complicated
We talk together and discuss what is
really best for us
She's sophisticated, my head's fit to bust
She's very complicated
She knows how just to please her man
She's softer than a baby lamb
But she's educated and doesn't give a
damn
She's very complicated.

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●YESTERDAY'S PAPERS



(As recorded by The Rolling Stones/
London LP "Between The Buttons")

MICK JAGGER

KEITH RICHARDS

Who wants yesterday's papers?
Who wants yesterday's girl?
Who wants yesterday's papers?
Nobody in the world.

After this time, I finally learnt
After the pain and hurt
After all this, what have I achieved?
I have realized it's the time to leave.

'Cause who wants yesterday's papers?
Who wants yesterday's girl?
Who wants yesterday's papers?
Nobody in the world.

I'm living a life of constant change
Everyday means a turn of a page
Yesterday's papers are such bad news
The same thing applies to me and you.

Who wants yesterday's papers?
Who wants yesterday's girl?
Who wants yesterday's papers?
Nobody in the world.

It seems very hard to have just one girl
When there's a million in the world
But all of these people just can't wait to
fall right into their big mistake
'Cause who wants yesterday's papers?
Who wants yesterday's girl?
Who wants yesterday's papers?
Nobody in the world.

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●RUBY TUESDAY

(As recorded by The Rolling Stones/
London)

MICK JAGGER

KEITH RICHARDS

She would never say where she came from
Yesterday don't matter if it's gone
While the sun is bright
We're in the darkest night
No one knows she comes and goes
Goodbye Ruby Tuesday
Who could hang a name on you
When you change with every new day
Still I'm going to miss you
Don't question why she needs to be so
free
She'll tell you it's the only way to be
She just can't be chained to a life where
nothing's gained
And nothing's lost at such a cost
Goodbye Ruby Tuesday
Who could hang a name on you
When you change with every new day
Still I'm going to miss you.

There's no time to lose
I heard her say
Cash your dreams before they slip away
Dyin' all the time
Lose your dreams and you will lose
your mind
Ain't life unkind
Goodbye Ruby Tuesday
Who could hang a name on you
When you change with every new day
Still I'm going to miss you
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●WHO'S BEEN SLEEPING HERE

(As recorded by The Rolling Stones/
London LP "Between The Buttons")

MICK JAGGER

KEITH RICHARDS

What you say, girl?
You see what is wrong
You must be joking
You was led along
But the butler, the baker, the laughing
cavalier
Will tell me now who's been sleeping here.

What do you say, girl?
Who did you see that night?
I was doing, doing something right
But the soldier, the sailor, and there's
the three musketeers
They'll tell me now who's been sleeping
here.

Don't you look like, like a goldilocks
There must be somewhere, somewhere
you can stop
Yes, there's the noseless, old news boy
The old, British brigadier
They will tell me now who's been sleeping
here.

Who's been eating, eating off my plate
Who will tell me, who'll investigate
There's the sergeants, the soldiers, the
cruel old grenadiers
They will tell me now who's been sleeping
here.

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●LET'S SPEND THE NIGHT TOGETHER



(As recorded by The Rolling Stones/
London)

MICK JAGGER

KEITH RICHARDS

Don't you worry about what's on your
mind
I'm in no hurry, I can take my time
(oh my)
I'm going red and my tongue's getting
tied
I'm off my head and my mouth's getting
dry
I'm high, but I try, try, try (oh my)
Let's spend the night together
Now I need you more than ever
Let's spend the night together, now
I feel so strong that I can't disguise
(oh my)
But I just can't apologize (oh no)
Don't hang me up and don't let me down
We could have fun just groovin' around
Let's spend the night together
Now I need you more than ever
Let's spend the night together
Let's spend the night together
Now I need you more than ever.

You know I'm smiling baby
You need some guiding
I'm just deciding baby
Now I need you more than ever
Let's spend the night together
Let's spend the night together, now
This doesn't happen to me every day
No excuses offered anyway (oh my)
I'll satisfy your every need
And I know you'll satisfy me
Let's spend the night together
Now I need you more than ever
Let's spend the night together.

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WORDS TO YOUR FAVORITE HITS

•SUNDAY FOR TEA

(As recorded by Peter & Gordon/
Capitol)
CARTER
LEWIS

Sunday for tea
I seen you, Sunday for tea
And though it's not far away each hour
is a day to me
Lettuce and ham or maybe crumpets
and jam
Oh baby, it'll be fun having a Sunday tea.
And as you pass the sugar bowl to me
I'll see at last your heart and soul will
be with me
Sunday could be a special Sunday for

me
Together we'll surely find
That two of a kind are we
On Sunday for tea.
And as you pass the sugar bowl to me
I'll see at last your heart and soul will
be with me
Sunday for tea
I'll see you Sunday for tea
Together we'll surely find that two of
a kind are we
On Sunday for tea.

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•I FOUND A LOVE

(As recorded by Wilson Pickett/
Atlantic)
W. PICKETT
W. SCHOFIELD
R. WEST

You know I've always felt
That everybody needs somebody to love
Do you know late at night when them
raindrops begin to fall down your
windowsill
That's the time you need someone to
hold real tight
Someone to whisper sweet things in
your ear
Someone to tell you honey, everything's
all right
Yeah, yeah, yeah, yeah, oh yeah.

I found a love, oh yes I did
I found a love, I found a love
Oh I need, oh yes I did children
One more thing
I found a kiss, oh yeah
And I want to tell everybody I can't
resist, oh no
I found a love, oh I need it, baby, oh
yeah
I want to tell you one time
Yeah, yeah, yeah, yeah, oh yeah.

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•DON'T YOU CARE

(As recorded by The Buckingham/
Columbia)
G. BIESBER
J. HOLVAY
J. GUERCIO

If you don't love me
Why don't you tell me.
Instead of runnin' around with all
the other guys in town
Can't you see, you're hurtin' me
Don't you care, don't you care.

If you don't want me
Why don't you tell me
Instead of telling lies
And making me cry
Can't you see, you're hurtin' me
Don't you care, don't you care.

Whatever happened to all the good times
we use to have
The times we cried and laughed
I want to know, I want to know
Will you ever love me again
Or will I find out that this is the end
Don't you care.

My, my, my, my baby
You said that you'd believe me
Then why'd you ever leave me
I'm standing here all alone
Without a girl of my own
Can't you see, you're hurtin' me
Don't you care, don't you care
Don't you care, don't you care
Don't you care.

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•WHEN I WAS YOUNG

(As recorded by The Animals/MGM)
BURDON
WEIDER
BRIGGS
MCCULLOCH
JENKINS

The rooms were so much colder then
My father was a soldier then
And times were very hard then
When I was young
When I was young.

I smoked my first cigarette at ten
And for girls I had a bad yen
And I had quite a ball
When I was young.

When I was young
It was more important
Pain more pain but I laughed much
louder, yeah
When I was young
When I was young.

I met my first love at 13
She was brown and I was pretty green
And I loved quite a lot
When I was young
When I was young.

When I was young
It was more important
Pain more pain but I laughed much
louder, yeah
When I was young
When I was young.

My faith was so much stronger then
I believed in fellow men
And I was so much older then
When I was young
When I was young
When I was young
No no no no no
When I was young.

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•THE HAPPENING

(As recorded by The Supremes/
Motown)
HOLLAND
DOZIER
HOLLAND
DEVOL

Hey life look at me
I can see the reality
'Cause when you shook me, took me
out of my world
I woke up, suddenly I just woke up to
the happening.

When you find that you left your future
behind
Is when you got a tender love you don't
take care of
Then you better beware of the happening.

One day you're up
Then you turn around
You'll find the world is tumbling down
It happened to me and it can happen
to you
I was sure, I felt secure
Until love took a detour
Yeah ridin' high on top of the world
It happened, suddenly it just happened
I saw my dreams fall apart
When love walked away from my heart
And when you lose the precious love you

need to guide you
Something happens inside you
The happening.

Now I see life for what it is
It's not all dreams
It's not all bliss
It happened to me
And it can happen to you
Once and then it happened
And then it happened
And then it happened
And then it happened.

Is it real, is it fake
Is this game of life a mistake
'Cause when I lost the love I thought
was mine for certain
Suddenly I start hurtin'
I saw the light to late
When that fickle finger of fate
Yeah came and broke my pretty balloon
I woke up, suddenly I just woke up
To the happening.

So sure, I felt secure
Until love took a detour
'Cause when you got a tender love you
don't take care of
'Then you better beware of the
happening.

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PARADE OF SONG HITS

• HERE COMES MY BABY ✓

(As recorded by The Tremeloes/Epic)
CAT STEVENS

In the midnight moonlight
I'll be walking a long and lonely mile
And every time I do
I keep seeing this picture of you.
Here comes my baby
Here she comes now
And - a it becomes as no surprise to me
with another guy.

Well here comes my baby
Here she comes now
Walking with a love, with a love that's
oh so fine
Never to be mine
No matter how I try
You'll never walk alone
And you're forever on the phone
I try to call you names
But every time it comes out the same.
(Repeat chorus)

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and Canada.

• MERRY-GO-ROUND

(As recorded by The Youngbloods/
RCA Victor)

**FELIX PAPPALARDI
GAIL COLLINS**

Systematic, psychedelic, metamorphic,
education
Down with marriage, bottle baby
Fond of laughing generation
A nightmare to the ones who came before
Peeking through a hole in the futuristic
door
And the merry-go-round goes around
The old yellow leaves keep fallin' to the
ground
The world has been turned upside down
behind making a new sound
La la la la la.

Lollipops and revelation
Up and tumble time commotion
Blinking lights and blowing minds
and glad with everything in motion
Reach out grab the stars
Try to find the way
Make yourself a place in the up and
coming day
And the merry-go-round goes around
The old yellow leaves keep fallin' to the
ground
The world has been turned upside down
behind making a new sound
La la la la la.

A nightmare to the ones who came before
Peeking through a hole in the futuristic
door
And the merry-go-round goes around
The old yellow leaves keep fallin' to the
ground
The world has been turned upside down
behind making a new sound
La la la la la
The world has been turned upside down
behind making a new sound
La la la la la
The world has been turned upside down
behind making a new sound
La la la la la.

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• CLOSE YOUR EYES

(As recorded by Peaches & Herb/Date)
CHUCK WILLIS

Close your eyes
Take a deep breath
Open your heart and whisper
Tell me you love me
Tell me you love me
You love me, hold me tight
Don't say goodnight
We have time, everything's all right
Hold me tight
Darling and tell me you love me.

No no no
Even though this is not the way I
want it to be
But if you got to pretend
That's all right with me
Close your eyes
Take a deep breath
Open your heart and whisper
Tell me you love me
Tell me you love me
You love me.

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• POSTCARD FROM JAMAICA

(As recorded by The Sopwith Camel/
Kama Sutra)

**MACNEIL
KRAEMER**

Hey there's a postcard here from Jamaica
Footsteps on the stairway
Bringing something my way
Postcard from Jamaica
Suggesting that I take a trip
To see someone I long to see somewhere.

Postcard full of sunshine
Telling me that she's mine
Postcard from Jamaica
Suggesting that I take a trip
And see a girl who has been sent away.

She didn't want to go
But mothers really know
When to hang on and when they should
let go

Postcard from Jamaica
Suggesting that I take a trip
To see someone who had to go away
To see someone, to see someone
To see someone, to see someone
Gonna see my girl
To see someone
Make it round the world
See someone, see someone.

Got to get there somehow
Want to kiss her right now
Postcard from Jamaica
Suggesting that I take a trip
To love someone I know still loves me
too

Yes I'm gonna go
Postcard senders know
The places I really want to be
Postcard from Jamaica
Suggesting that I take a trip
To see someone, to see someone
To see someone, to see someone
Gonna see my girl
To see someone, to see someone
Make it round the world
To see someone, to see someone.

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• I LOVE YOU MORE THAN WORDS CAN SAY

(As recorded by Otis Redding/Volt)

**FLOYD
JONES**

Please let me sit there beside you
I've got something to tell you
You should know
I just couldn't wait not another day
I love you more than words can ever say.

Honey, living without you is so painful
yeah
I was tempted to call it a day
You've got me in your hand
Why can't you understand
I love you baby, more than words can
say yeah yeah.

I just can't sleep when I lay down in my
bed
The thoughts of you, baby, just linger
in my head
Living without you is so painful
I was tempted to call it a day yeah yeah.

You've got me in your hand
Why can't you understand
I love you, honey, more than words can
say yeah
I love you, honey, more than words can
say
Yes I do, Lord.

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• SOMEBODY TO LOVE ✓

(As recorded by The Jefferson
Airplane/RCA Victor)

DARBY SLICK

When the truth is found to be lies
And all the joy within you dies
Don't you want somebody to love
Don't you need somebody to love
Wouldn't you like somebody to love
You better find somebody to love.

When the garden flowers they are dead
And your mind, your mind, is so full
of bread
Don't you want somebody to love
Don't you need somebody to love
Wouldn't you like somebody to love
You better find somebody to love.

Your eyes, I say your eyes may look
like his
But in your head I'm afraid you don't
know where it is
Don't you want somebody to love
Don't you need somebody to love
Wouldn't you like somebody to love
You better find somebody to love.

Tears are runnin' all around and down
your breast
And your friends baby, they treat you
like a guest
Don't you want somebody to love
Don't you need somebody to love
Wouldn't you like somebody to love
You better find somebody to love.

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WORDS TO YOUR FAVORITE HITS

•EASY COME, EASY GO

(As recorded by Elvis Presley/RCA Victor)

**WEISMAN
WAYNE**

Easy come, easy go
Here, there everywhere
Crazy love is in the air, delightful
Mm day and nightful
So many girls in every port
You've got to be a juggernaut
Full speed ahead or you'll be caught
Oh yeah, oh yeah.

Easy come, easy go
Up down all around
Kiss for kiss and pound for pound
delicious
Mm so nutritious
Sailor beware, take-it slow
Easy come, easy go.

When you want love to keep you warm
There's nothing like a uniform
You got a port in any storm
There she blows, oh yeah.

Easy come, easy go
Up down all around
Kiss for kiss and pound for pound,
delicious
Mm so nutritious
Beware take it slow, easy come, easy go
Beware take it slow, easy come, easy go.

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•GIRL, YOU'LL BE A WOMAN SOON

(As recorded by Neil Diamond/Bang)
NEIL DIAMOND

Love ya so much
Can't count all the ways
I'd die for you girl
And all they can say is he's not your kind.

They never get tired of puttin' me down
And I never know when I come around
What I'm gonna find
Don't let them make up your mind
Don't you know girl
You'll be a woman soon.

Girl, you'll be a woman soon
And soon you'll need a man
Please come take my hand
I've been misunderstood for all my life
But what they're sayin' girl
Just cuts like a knife
The boy's no good
Well I finally found
What I've been looking for
But if they get the chance
They'll end it for sure
Sure they would
Baby I've done all I could
Baby it's up to you.

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•YOU GOT WHAT IT TAKES



(As recorded by The Dave Clark Five/
Epic)

**G. GORDY
B. GORDY
T. CARLO**

You don't drive a big fast car, no
You don't look like a movie star
And on your money we won't get far
But baby, you got what it takes
Oh to satisfy
You got what it takes
To set my soul on fire
Oh, oh, oh, oh, oh, yeah
You got what it takes for me.

You don't live in a beautiful place
And you don't dress in the best of taste
Nature didn't give you such a beautiful
face

But baby, you got what it takes
Oh to satisfy
You got what it takes
To set my soul on fire
Oh, oh, oh, oh, oh, yeah
You got what it takes for me.

Now when you're near me ooowee
My head goes around and around
And when you kiss me, little girl
My love comes tumbling down
You send me.

You don't live in a beautiful place
And you don't dress in the best of taste
And nature didn't give you such a
beautiful face

But baby, you got what it takes
Oh to satisfy
You got what it takes
To set my soul on fire
Oh, oh, oh, oh, oh, yeah
You got what it takes for me.

Now when you're near me ooowee
My head goes around and around and
around and around
And when you kiss me, little girl
My love comes tumbling down
You send me.

You don't live in a beautiful place
And you don't dress in the best of taste
And nature didn't give you such a beautiful
face

But baby, you got what it takes.

Yeah, yeah, yeah
You got what it takes
Baby, I'm telling you
Hey, hey, hey.

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•MY BACK PAGES

(As recorded by The Byrds/Columbia)
BOB DYLAN

Crimson flames tied through my ears
Rollin' high and mighty traps
Pounced with fire on flaming roads
Using ideas as my maps
"We'll meet on edges soon," said I
Proud 'neath heated brow
Ah, but I was so much older then
I'm younger than that now.

In a soldier's stance I aimed my hand
At the mongrel dogs who teach
Fearing not that I'd become my enemy
In the instant that I preach
My pathway led my confusion boats
Mutiny from stern to bow
Ah, but I was so much older then
I'm younger than that now.

Yes, my guards stood hard when abstract
threats

Too noble to neglect
Deceived me into thinking
I had something to protect
Good and bad, I define these terms
Quite clear, no doubt, somehow
Ah, but I was so much older then
I'm younger than that, now.

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•THE GIRL I KNEW SOMEWHERE

(As recorded by The Monkees/
Colgems)

MIKE NESMITH

You tell me that you've never been this
way before
You tell me things I know that I've heard
somewhere
You're standing in the places and you're
staring down through faces
That bring to mind traces of a girl
A girl that I knew somewhere.

I just can't put my finger on what it is
that says to me
Watch out don't, believe her
I can't give any reasons, girl
My thoughts are bound down in a whirl
I just can't think who in the world was
that girl

I knew I met her somewhere
Some way, somehow this same thing was
done

Someone, somewhere did me this same
wrong

Well goodbye, dear, I just can't take this
chance again

My fingers are still burning from the last
time

And if your love was all a game
I'll only have myself to blame

That's as may be.....

I can't explain, just ask the girl that I
knew somewhere.

Don Kirshner, President

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PARADE OF SONG HITS

●ALFIE

(As recorded by Dionne Warwick/
Scepter)

HAL DAVID

BURT F. BACHARACH

What's it all about Alfie?
Is it just for the moment we live?
What's it all about when you sort it out
Alfie?
Are we meant to take more than we give
Or are we meant to be kind?
And if only fools are kind, Alfie
Then I guess it is wise to be cruel
And if life belongs only to the strong
Alfie, what will you lend on an old
golden rule?
As sure as I believe there's a heaven
above, Alfie
I know there's something much more
Something even non-believers can believe
in
I believe in love, Alfie
Without true love we just exist, Alfie
Until you find the love you've missed
you're nothing, Alfie
When you walk let your heart lead the
way and you'll find love anyway
Alfie, Alfie.

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●GET ME TO THE WORLD ON TIME

(As recorded by The Electric Prunes/
Reprise)

ANNETTE TUCKER

JILL JONES

Here I go, higher, higher, here I go
higher, higher, here I go
Oh oh oh oh you gotta get me to the
world on time
Get me to the world on time
The minute you walk in the room
I break into a sweat
My hands begin to shake so bad
Can't light my cigarette
You start walking toward me and my
cool comes all undone
If I could get my feet to move I'd turn
around and run
My pulse is beatin' faster
I'm headed for disaster
Here I go, higher, higher, here I go
higher, higher, here I go
Oh get me to the world on time
You gotta get me to the world on time.

One kiss from you and my whole body
starts in actin' strange
You shake up all my hormones yeah
You put me through a change
This chemical reaction isn't easy to define
You drive me to distraction
You disturb my peace of mind
You got me spinin' like a top now
And I don't know how to stop now
Is this what love's all about
Lately I feel so way out, wild sensations
sweet frustrations
You get me goin' and there's no slowin'
me down
Here I go, here I go, here I go.

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●PIPE DREAM

(As recorded by The Blues Magoos/
Mercury)

GILBERT

SCALA

It's been a happy day
Try not to spoil it now
Please don't get hung up that way
He's not the boy for you, and I think
you know it too
Kiss him and don't start to cry.

'Cause you're having a pipe dream
An ordinary pipe dream
Now you see him flashing right before
your eyes
You having a sweet dream
A lifelong sweet dream
I'm the one who loves you
Can't you see it's me
Pipe dream, pipe dream
Come back to reality.

Keep in mind there's always me
That's the way it's gonna be
Kiss him and tell him goodbye
You won't have to dream tonight
Tomorrow your mind will be clear
and bright
I think the pipe's going out,
(Repeat chorus).

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●THE LADY CAME FROM BALTIMORE

(As recorded by Bobby Darin/Atlantic)

TIM HARDIN

The lady came from Baltimore
All she wore was lace
She didn't know that I was poor
She never saw my place
I was there to steal her money
To take her rings and run
Then I fell in love with the lady
And got away with none.

The lady's name was Susan Moore
Her daddy read the law
She didn't know that I was poor
And moved outside the law
Daddy said I was a thief
Didn't marry her for love
But I was Susan's truly
And married her for love.

I was there to steal her money.
To take her rings and run
Then I fell in love with the lady
And got away with none.

The house she lived in had a wall
To keep the robbers out
She never stopped to think at all
That's what I knew about
I was there to steal her money
To take her rings and run
Then I fell in love with the lady
And got away with none
Then I fell in love with the lady
And got away with none.

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●DANNY BOY

FRED. E. WEATHERLY

(As recorded by Ray Price/Columbia)

Oh, Danny Boy, the pipes, the pipes are
calling
From glen to glen and down the
mountainside
The summer's gone, and all the leaves
are falling
It's you, it's you must go and I must bide
Oh, come ye back when summer's in the
meadow
Or when the valley's hushed and white
with snow
I'll be here in sunshine or in shadow
Oh, Danny Boy, oh, Danny boy, I love
you so.

But when you come if all the leaves are
falling
And if I'm dead, and dead I well may be
You'll come and find the place where I
am lying
And kneel and say an ave over me
And I shall hear the soft you tread above
me
And all my grave will warmer sweeter be
And you will call and tell me that you
love me
And I shall sleep in peace 'til you come
to me
Oh, Danny Boy, oh, Danny Boy, I love
you so.

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●ROSE COLORED GLASSES

(As recorded by Lothar & The Hand
People / Capitol)

CONLY
KING
EMELIN
FORD
FLYE

I'm seeing the world through rose
colored glasses
And I'm not wearing any glasses at all
Everything's changing and moving
together
And everything's beauty and I see it all
And your face is all around
Don't make another sound
Promise me you'll never take it away.

I'm hopelessly lost in the world you've
created
And I'm just sitting in this one little room
Everything's flowing and merging and
growing
If I could just say it
You'd know what I mean
And your voice is echoing
Your eyes are flickering
Don't ever wake me if this is a dream.

Everything's crystal and everywhere ice
And I can't believe this is happening to me
And I can see just your face
You really are this place
What can I say except thank you for you.

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WORDS TO YOUR FAVORITE HITS

•FRIDAY ON MY MIND

(As recorded by The Easy Beats/
United Artists)
HARRY VANDA
GEORGE YOUNG

Monday morning feels so bad
Everybody seems to nag me
Coming Tuesday I feel better
Even my old man looks good
Wednesday just don't go
Thursday goes too slow
I've got Friday on my mind.

Gonna have fun in the city
Be with my girl
She's so pretty
She looks fine tonight
She is out of sight to me
Tonight I spend my bread
Tonight I lose my head, tonight
I've got to get, tonight.

Monday I have Friday on my mind
Gonna have fun in the city
Be with my girl, she's so pretty
Do the five-day drag once more
Know of nothing else that bugs me
More than working for the rich man
Hey, I'll change that scene one day
Today I might be mad
Tomorrow I'll be glad
Because I will have Friday on my mind.

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•ON A CAROUSEL

(As recorded by The Hollies/
Imperial)
GRAHAM NASH
TONY HICKS
ALLEN CLARKE

Riding around on a carousel
Trying to catch up to you
Riding around on a carousel
Will I catch up to you
Horses chasin' 'cause they're racin'
So they ain't so far on a carousel,
on a carousel.

Nearer, nearer by changin' horses
Still so far away
People fighting for their places
Just get in the way
Soon you'll be there then I'll lose you
Still we're going around on a carousel,
on a carousel.

Now we take our ride together
No more chasing her on a carousel,
on a carousel
As she leaves she drops the present that
she won before
Pulling ducks out of the water
Got the highest score
Now's my chance and I must take it
A case of do or die
On a carousel, on a carousel.

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•AT THE ZOO

(As recorded by Simon & Garfunkel/
Columbia)

PAUL SIMON

Someone told me it's all happening at
the zoo
I do believe it, I do believe it's true
It's a light and tumble journey
From the east side to the park
Just a fine and fancy ramble to the zoo
But you can take the crosstown bus
If it's rainin' or it's cold
And the animals will love it, if you do,
if you do
Something tells me, it's all happening
at the zoo
I do believe it, I do believe it's true.

The monkeys stand for honesty
Giraffes are insincere
And the elephants are kindly, but
they're dumb
Orang-utans are skeptical of changes
in their cages
And the zoo keeper is very fond of rum
Zebras are reactionaries
Antelopes are missionaries
Pigeons plot in secrecy
And hamsters turn on frequently
What a gas!
You gotta come and see at the zoo.

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York (10022).

•MUSIC TO WATCH GIRLS BY

(As recorded by Andy Williams/
Columbia)
TONY VELONA
SID RAMJN

The boys watch the girls while the girls
watch the boys who watch the girls go by
Eye to eye, they solemnly convene to
make the scene
Which is the name of the game
Watch a guy watch a dame on any street
in town
Up and down, and over and across
romance is boss.

Guys talk girl talk
It happens everywhere
Eyes watch girls walk
With tender loving care
It's keeping track of the pack watching
them back that makes the world go
'round
Watch that sound
Each time you hear a loud collective sigh
They're making music to watch girls by.

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•A LITTLE BIT ME, A LITTLE BIT YOU



(As recorded by The Monkees/
Colgems)
NEIL DIAMOND

Walk out, girl
Don't you walk out
We got things to say
Talk out, let's have it talked out
And things 'll be o-kay
Girl I don't want to fight
I'm a little bit wrong
You're a little bit right,
Girl you know that it's true
It's a little bit me, a little bit you, too.

Don't know just what I said wrong
But girl I apologize
Don't go here's where you belong
Now wipe the tears from your eyes
Girl I don't want to fight
I'm a little bit wrong
You're a little bit right
Girl you know that it's true
It's a little bit me, a little bit you, too.

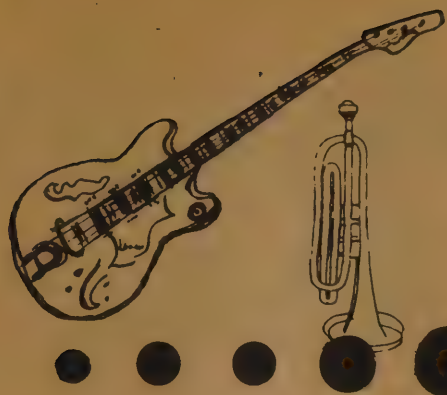
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•WESTERN UNION

(As recorded by the Five Americans/
Abnak)
RABON
EZELL
DARRILL

Things went wrong today
Bad news came my way
I woke up to find a wire blew my mind
Western union man
Bad news in his hand
Knocking at my door
Selling me the score
Fifteen cents a word to read a telegram
I didn't need
Says she doesn't care no more
I think I'll throw it on the floor
Got your cable just today
Killed my groove I've got to say
Western, western union da da da, da da
da, da da da, da da da.

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lishers, Inc.



MUSIC SPOTLIGHT

Directors of the Soviet Jazz Festival have invited **The Charles Lloyd Quartet** to become the first Americans to perform publicly with Soviet Jazz musicians. The festival, which will be held May 11-14 in Tallin on the Baltic Sea, is a first step toward an exchange of jazz festivals. **Jimmy Reed, Jr.**, 20-year-old son of blues singer Jimmy Reed, has signed a recording contract with Mercury Records. Veteran blues men **Joe Turner** and **Roy Brown** have signed with Bluesway Records. **Ravi Shankar** plans to open a sitar school in Los Angeles. RCA Victor has released "Tennessee Firebird" featuring vibist **Gary Burton** and a bunch of country western musicians. It might be called bluegrass jazz, but it's very interesting. **The Byrds** are writing movie music for "Don't Make Waves." **Otis Redding**, **Booker T. & The MG's** and the whole Stax review touring England in March was recorded live in London. **Frank Sinatra** and **Ella Fitzgerald** will make an LP together. Pye Records in London has released an LP by **Davy Jones** of the Monkees. He recorded the tunes before he became a Monkee. **Peter, Paul & Mary** are back in the saddle. They came back from concerts in Japan in March. **Jeff Beck** (see story in this issue) has his first solo record, "Hi Ho, Silver Lining." We highly recommend Philips records low-budget classical series "World" to anyone who enjoys the classics. Quality is incredibly good for the price. Angel Records is releasing beautiful Russian-performed classics in a "Melodia" series. "The Merry-Go-Round," **The Youngbloods**; "Somebody To Love," **Jefferson Airplane**; "Friday On My Mind," **The Easybeats** should be huge hits. Best record this month is "Postcard From Jamaica" by the **Sopwith Camel**. The out front bass work makes the tune groovy. A perfect spring time gas. Wow, no yech award again, although the **Royal Guardsmen** are pushing their luck. **The Animals** refused to play a date in Ottawa, Canada unless they were paid in advance and caused a riot. **The Newport Folk Festival** has announced an expanded 1967 program. It will run from July 10 through the 16th. Thursday evening will feature urban and traditional folk singers. Saturday evening, blues and country music will be paired. Watch this column for more news. □



THE ROYAL GUARDSMEN



THE SOPWITH CAMEL



PETER, PAUL & MARY



THE CHARLES LLOYD QUARTET

TOMMY ROE / Recording His New Album.

1.



Tommy Roe, set to cut several sides of his new ABC album, "Tommy Roe/ It's Now Winter's Day," enters studio D of Columbia Records in Hollywood. Tommy comes fully prepared and eager to record. He's in high spirits and good voice. For this album, his latest, all songs are original, composed by Tommy himself or in collaboration with another writer. One of the songs, "Sing Along With Me," has been pulled from the album for his new single.

2.



Tommy tunes his guitar with the piano, aided by Ben Benay, a top studio musician and one of "Your Gang," Mercury recording artists who are also cut by Tommy's producer, Steve Clark at Our Pro-

ductions. Studio musicians such as Benay lay down what is professionally called "basic tracks," which is the basic musical background on Tommy's tunes.

3.



Tommy positions himself at his own microphone, strumming his guitar for sound balance. The sound from the studio is fed back to the control booth where Curt Boettcher, producer for Our Productions, works closely with the sound engineer to achieve the exact desired sound.

For "Leave Her" from "Tommy Roe/ It's Now Winter's Day" album, Mike Dacey, known professionally as Mercury recording artist Friar Tuck, adds the exotic sounds of a wild sitar, an instrument native to the Middle East but which has been picked up by contemporary recording producers for inclusion in new sounds. Note, the sitar is appropriately played on the floor.



5.



On "Sing Along With Me," Jim Bell and Sandy Salisbury, members of Our Productions' Super vocal-elec-

tronic group, The Ballroom, join in, adding further accompaniment and eventually background voices

along with Curt Boettcher and Michelle O'Malley.

6.



Tommy adds some special personal guitar touches to the tracks by himself for he is an accomplished guitarist in his own right. In concerts, Tommy accompanies himself on his guitar and as a matter of fact, he composed most of the new selections on the album on his guitar.



7.



Tommy, now in the control booth above the control panel, hears the playback on the fourth tracks which were used. This is time for careful and curious listening.



8.



Getting the proper mix on all four tracks for balance which will be used in final mixing and mastering, Tommy is joined by producer Curt Boettcher. There'll be more ses-

sions and more hours of hard but exciting work before the album will have become finished for pressing and ready for the public.

IT'S HERE...
THE OUTSIGHT MAGAZINE

**YOU
DEMANDED**

TEEN TUNES

25

CDC

A Charlton Publication

and

PiN-UPS

WORDS

to all **YOUR**
favorite **SONGS**



PIN UPS

of all **YOUR**
favorite **STARS**

TEEN TUNES

ON SALE NOW...

In the March Hit Parade, Eric Burdon told a British reporter about the way-out people he had met on his last American tour.

"Before returning to Britain I recorded some material with Frank Zappa, the leader of the Mothers of Invention, who is regarded as the leading light on the 'freak-out' scene in America," said Eric.

"Zappa is a very interesting character - about 28 years old. He makes these weird movies and puts the soundtracks on them himself. He showed me one of a guy picking spots on his leg, and another with a sequence taken by an infra-red camera of a guy necking with this typical Hollywood blonde, all 'lipsticky' and 'high-heely'. It's not meant to be entertaining so much as effective -- and that it is!"

When we showed the article to lead Mother, Frank Zappa, he exclaimed, "Gads! Spots on his leg! Oh, no! There's a guy who'd just had a motorcycle accident. I got a picture. He had scabs on his legs and he was squeezing them."

Frank also explained that Eric had his age wrong. Frank is really only twenty-five.

After discussing the Mothers' music at length, we got back to the encounter between Frank and the Animals in Los Angeles. Here now is a true story with more action, suspense and laughter than "Abbott & Costello Meet Frankenstein", "Hercules Meets Doctor Zhivago" and "The Bobbsey Twins Meet Fanny Hill". Take it away, Frank Zappa:

"On July 4, 1966, on what you might describe as a moment's notice, I was asked to manufacture, on behalf of Tom Wilson, for the Animals, a musical organization from England, a set of arrangements. I was told: just go in there, tell the musicians what you want and they'll play it.

"I get to the studio at 11 o'clock. I'm the only one there. Then Tom Wilson comes in. He asks, 'Where are the Animals?' I say, 'Gee, I don't know, Tom.'

"I had called the musician's union and I brought down a girl who plays the bass and 12-string guitar, who's a monster named Carol Kaye. She's really good.....one of the top studio players in L.A. Also, Don Randi on piano, Johnny Guerin on drums. I was playing guitar on one tune and the bass on 'The Other Side Of This Life,' and I had a guy on harmonica, the guy who originally wrote 'Hey Joe.'

"Eric shows up with his drummer around 1:30 or so because they had been to a monster party the night before and they'd been out being spectacular celebrities having a wonderful time in show business all over town and paying very little attention to minding the store.

"They come walking in and everyone starts playing demos for them because they didn't even know what they were going to record. Meanwhile we have all these union people sitting around at triple time because it was a holiday. They were waiting to find out what to do.

"Finally they decide what they're going to cut, we make two tracks with the union guys, and then the Animals themselves show up around 4 o'clock in the afternoon and they run through four or five old R&B songs like 'Long, Tall Sally' and 'Hit The Road, Jack.'

"The two songs the union cats played sounded pretty tight. They sounded better than the Animals. Different. It was a different mix."



the BOSS MOTHER

"After we did the session, I started talking with Eric. 'Show business is wonderful.' 'Yes sir, Frank.' 'Yes, it is, Eric.'

"Anyway, they came over to my house that night. I had never entertained anybody at my new house. I live with about six people. They entertain me, but I had never had any groups over. One of the guys who had been coming over was Ray Elliot, the organ player from Them. He was really a groovy cat. I really dug him. But he'd get blotto and fall all over the furniture and just make a disaster.

"The Animals were there, just sitting around in the dimly lit room, getting

wasted and having merry fun and grabbing girls as they walked by.

"Meanwhile, Eric is going through my collection of R&B records and going out of his mind with joy. 'Here's the original record of....' 'Oh, no....' 'Wow.' And we played some of them.

"Then I set up my projector and screen and proceeded to show them my home movies, of an experimental nature, accompanying the movies with a collection of electronic music."

"Everybody sat there looking at the spots on the leg, not knowing how to take it. Some of them got very paranoid and wanted to leave. It made them very tense.

"Eric dug it. He stayed until 4 o'clock in the morning, then he split.

"Then, without notice, they all came back the next night and proceeded to almost demolish my house. In the middle of that, Ray Elliot of Them comes walking in and he really did demolish my house. We wheeled him out and put him in a cab.

"I didn't know that it had affected Eric that much until I started reading all these things he said in the Hit Parader article. It must have really blown his mind. Ha Ha." □

* See "My Favorite Records" by Frank Zappa in the next issue.



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LOVE never stands still!

By Leslie Reed

Love is elusive—the emotion, of course—but also the seven-member group residing in Hollywood. They don't "hang out" much, so one is not likely to trip over Love just by wandering around with hopefully closed eyes. One (meaning this one) isn't even very likely to see them for an interview...

But persistence has its rewards. After a couple of cancellations, six Love (Loves?) appeared for said interview. Bryan MacLean, the Love I once confused with Byrd Chris Hillman, was the absentee.

The interview took place during their recent gig at the Whisky A Go Go on Sunset Strip, an appearance that netted them excellent reviews in metropolitan dailies and goodly crowds for dancing and digging every night. Lots of people were talking about the new sound of Love.

The "new sound" was immediately labeled "jazz rock" by local reporters, but it is much more than that. Leader Arthur Lee refuses to categorize their music at all: "People who listen to music today would probably call it 'jazz rock,' but I don't call it that. It's free music."

Johnny Echols, lead guitarist, spoke up: "Jazz expresses feelings more than say, rock and roll. Jazz gives people more soloists; there's more feeling for the artist. Blues, for instance, has four- and twelve-bar changes, but jazz is ad-lib. You can use other forms to express yourself."

All group members, but most particularly Arthur, are adamant about "free music." All of them write songs, but Arthur's efforts are perhaps more frequently recorded and performed. "We have to choose material that will fit this group," he explained, "and that's free music. We don't want any patterns; we go completely against the book. You can get hung up listening to AM radio. I try to accept all kinds of good music because all kinds are good, no matter what label it is."

Arthur is so wary of labels, tags, and misinterpretation that he seems reluctant to communicate except on a

relatively superficial level. His conversational partner, it would seem, must pass the Arthur Lee test for psychic compatibility before he renders confidence and shares ideas. He doesn't he explained, like the idea of strangers taking his words and twisting and misusing them, nor could I convince him that a little communication with a small audience is better than none at all. He had the perfect parry—"I communicate with people I know. There are lots of people who understand what we're trying to say and do, but I don't think I could explain it to you." I know a put-down when I hear one.

But in spite of his stated reluctance to reveal personal thoughts, Arthur talked on for quite a bit. He explained that Love had added the two new members, Michael Stuart and Tjay Contrelli, just a few weeks before they played the Whisky. "We wanted to do a new and different sound. The more instruments you have, the better the sound is, right?" The group had performed as a septet only five or six times, but they'd been working and rehearsing steadily before then. "We're still feeling each other out, though," Michael said.

Michael is the new drummer, but his musical background includes trumpet, clarinet and piano. He attended college in Los Angeles for three years, then went on the road with a group. Somewhere along the line he met Love and started getting into their "frame of thought of music...they were going from straight rock to a free expression style; more real. There's more emotion involved in what I'm doing now. We're improvising a lot too, but we still do songs from the first album (including their initial hit, 'Little Red Book'); new songs like 'Revelation' (a 20-minute album cut—that is, album side) and 'Smokestack' have a lot more improvisation than there used to be."

Tjay Contrelli, the other new Love, was acquainted with Johnny from their jazz group days. He plays several wind instruments, from flute to tenor sax to soprano sax, and back again. He amplifies his instruments by using a tiny pick-up, or microphone, which leads to an amplifier which allows the soft wind sounds to be heard with the guitars, drums, and harpsichord.



ARTHUR



BRYAN

The harpsichord is also new to Love, played by "old" member Snoopy Pfisterer, original drummer. "Snoopy wasn't quite educated enough on drums to go forward on what we were doing," Arthur explained, so Snoopy (nicknamed because "I was supposedly an inquisitive child") merely moved over to the Baldwin. With the wide variety of instruments, plus seven not-small young men, the stage is full of Love.

At the time we talked there was an interesting situation that had developed over their then-current single release, "Stephanie Knows Who." The single's B side was "Orange Skies," written by Bryan—a beautifully soft song, jazz-oriented. It has received more play than either of the A sides—it seems that the first A side was pulled back after release and a second was issued, called "She Comes In Colors." Neither A side did very well (unlike its two predecessors), but then "Orange Skies" was the

real A side, if you ask me—which you didn't.

Love will be devoting most of their performance time to colleges rather than clubs; they were soon to leave for Wyoming, with San Francisco and San Jose set in the near future, New York in May. "We play Pluto next," quipped Johnny, "then Venus. But not Jupiter. They're prejudiced there."

Because of their freedom from restrictions and "bags," Love's music (and their physical appearance) manages to be psychedelic without being freaky. Although Arthur is far from conservative, his bearing is more flashy and bizarre than weird. The others aren't

even flashy—unlike Arthur, they are quiet, almost conservative, but like Arthur, they are intelligent and capable musicians. Snoopy is very subdued, almost shy. Michael spoke little, but when he did, the words were quick and sharp

(in spite of a momentary hang-up of worrying about the fleas that were very much at home in his new apartment). Ken Forssi, bass player, arrived after the rest and listened. Although most of them didn't say much, they didn't look bored or restless; it was as if they too were perhaps learning, or, at least, silently agreeing. Bearded Tjay (who looks as if he just stepped out of one of those exotic Italian epics) is smooth-voiced, with nice eyes and a comfortable manner. Johnny is reflective; quietly groovy with a subtle wit and strength.

In the past, when asked why they chose the name Love, Arthur would say, "It's a big word." The group—and its sound—is living up to the name. Love will probably never be "big" if big means the Beatles, the Stones, and so on. But Love is undoubtedly "big" if that means fresh, exciting talent and very, very good music. But don't call it jazz-rock. □



MICHAEL



JOHNNY



KENNY

● SNOOPY

A Gamble For Music's Sake Alone!

story and pictures by VALERIE WILMER

If anybody asks you where it's at in 1967, tell 'em the Cream hold all the aces. Ten to one, they won't know whom you're talking about, but keep on talking. The Cream, sometimes befurred, sometimes bewhiskered, always the Summit Conference of the British beat cognoscenti, are sitting back there in little ol' London town, just getting ready to blow your minds. They'll be over some time this year; so watch out, Lothar; watch out, Hand People - even watch out, Spoonful!

The Cream, known individually as Jack Bruce, Ginger Baker and Eric (Slow-hand) Clapton, were so-named because each represents the pinnacle of achievement on his respective instrument. Unanimously respected by British beat people, the combining of their talents was nevertheless regarded as the kiss of doom, for seldom do creativity and modesty go hand in hand. This was the group they said would never last because the guys would be so concerned with their individual image they'd forget about the collective bit.

But in showbiz, rules are made to be broken. The Cream, in spite of their larger than life personalities, struck an immediate musical rapport the first time they set foot on stage together. From then on it was a case of "the group that plays together, stays together." At the end of last year the three musicians were more than ready to get together as a unit. Guitarist Clapton, who rose to fame with the Yardbirds and then quit, disgusted with their commercially-slanted musical policy, was cooling his heels after an equally frustrating spell with John Mayall's Blues Breakers, when veteran beat drummer Ginger Baker approached him with the idea of forming a Beat Summit Conference. "Sure, I'll try if Jack will come in, too," said Eric, so off went the enthusiastic Ginger to persuade Manfred Mann's bassist to leave his lucrative employment for a gamble for music's sake alone.

This time it was a gamble that paid off, for the Cream are rapidly becoming the top group on the British club circuit and their records are starting to climb. What's more, they are all realizing their individual capabilities to a greater extent. They're not doing too badly, all

in all, for a group that relies on a tough, no-holds-barred approach to music.

"It was quite difficult to combine our individual personalities into a group," said Scots-born bassist Jack Bruce. "People said it was impossible but I think we've successfully achieved a group sound as such. We didn't at first make it, but we've got a collective feeling going now."

So far the group, which works as a co-operative, has played mainly in clubs and ballrooms throughout the British Isles. They are definitely the 'in' sound of 1967, probably because the greater part of their material has been original. "I write most of our things," said the shyly-spoken Jack. "And when it comes to non-original stuff, we try to do the less obvious things. The only non-obscure number we do is probably Howlin' Wolf's "Spoonful," but we try to do things by people like Robert Johnson and Skip James - very lovely numbers that you don't often hear."

"Esoteric choices for a group that wants to be commercially successful while playing the way they want to," I suggested. "Well," explained Jack "the more hip the listener is, the more they get out of it. I imagine that the more pop-minded people get excited by the sound that we make, but they don't appreciate the improvisation."

And that, in some ways, sums up the appeal of the Cream to the beat elite who will listen to very few sounds apart from American groups these days. In Britain, at least, the tide has turned and most of the important influences come from people like The Spoonful, Mamas and Papas and Mothers of Invention. Apart from skeleton 'head' arrangements which are not written down, the Cream rely entirely on improvisation in much the same way as jazz musicians do. This is hardly surprising, since both Ginger and Jack have a background of several years in jazz, while Clapton is probably the most exciting and convincing blues guitarist to emerge outside America this year or any year. "But," Jack stressed, "we are unlike a jazz group in that we don't use chord sequences for our improvisation; we improve on the melody line." The Cream have all spent too long

being frustrated by the unnatural demands of their previous groups and, consequently, for them the new opportunity comes as a breath of fresh air. "I always felt very frustrated playing with Manfred Mann," admitted Jack. "I was always playing a load of improvised things and so I didn't really fit. I had to limit myself because I don't play bass guitar like anyone else. It's completely ME - whether it's good or bad. And it's the same for the rest of the group."

Individualists all, that's the Cream. They play for themselves and for each other, too. There are none of the usual petty jealousies; they enjoy each other's work too much to waste time in that bag. Jack, who does most of the singing, admits that working six nights on the trot plays havoc with his vocal chords, but he admits it cheerfully because music is his life as it is for the other two.

The Cream are exceptional in many ways. I never thought the time would come when an English musician would move me with his blues, but the first time I heard Clapton with the group, he really shook me up! Basically quiet like his teammate Jack, though very unlike the tempestuous Ginger, Eric is one of those people who comes to life only when he is playing. As the bassist pointed out, Eric has a tremendous visual image - sideburns, turn-of-the-century cloak and all - yet his impact is far from being confined to that. He plays the blues like he was born with them, wailing, surging, guitar blues out of Muddy Waters and BB King. Not much wonder that BB himself has expressed his admiration for Clapton.

The Cream have a tremendous rapport that stems in part from having worked together off and on in the past. Jack and Ginger were with Graham Bond at the same time, and then Jack, who also blows a wild harmonica, later worked alongside Eric in the Mayall combo. "It's an accident that we achieve equality in sound," said Jack, "because we all play the way we've always done. But I remember the first time we played together, we fitted. Just like that."

"We are fantastically successful, musically," explained Ginger. "And I'm more happy musically than I've ever been."

ERIC CLAPTON & THE CREAM



Although Jack would have it that "We don't just play blues, we play US," like so many of the best of Britain's groups

their music is undeniably blues-based. "But," he stressed, "it's hardly like a Chicago blues band!"

Hardly - it's more up-to-date for a start. The Cream's first American release is due just about now and they'll probably be following it up with a promotional trip. "I'd like America to hear this group," said the thoughtful Jack. "I think they'd be really surprised. I don't think they've

ever really heard what can come from this country."

True, but the Cream are the elite of British musicians and they're really saying something. Don't miss them or their records, whatever you do. You'll only live to regret it. □



GRANNY'S

There's discontent in Monkeeville. *The Monkees* are unhappy about all the articles claiming that they don't play or sing on their own records, (see the article on Boyce & Hart in this issue). They also want to write and produce their own records. Right now Screen Gems-Columbia Pictures Music supervises all their recording sessions. The Monkees have refused to record until they get more control, including the right to pick their songs...*The Supremes* will appear at Expo 67 in Canada on August 21-23...Will *Eric Burdon* marry 20-year-old *Angie King* this year?...*John Lennon* gets killed in "How I Won The War." Boo hoo...*Brian Jones* wrote and produced the background music for a short film starring his girlfriend *Anita Pallenberg*. Brian and Keith took a short vacation in North Africa...Vocalist *Stevie Winwood* and his brother *Muff* quit the *Spencer Davis Group*...*Petula Clark* makes her American movie debut in Warner Bros.' "Finian's Rainbow." She'll portray *Fred Astaire's* daughter in the film version of the hit Broadway musical, and she'll sing such famous songs as "If This Isn't Love", "How Are Things In Glocca Morra?" and "Look To The Rainbow"...Here's the important address you've all been asking for: THE MONKEES, 1334 North Beechwood Drive, Hollywood, California (90028), (don't forget the zip-code, dearies). Please don't expect a personal reply from them because they receive more than 1000 letters a week and they're so busy doing their TV show and making records...I'd like to thank *Laura Lasworth* of Skokie, Illinois for the many (would you believe 400?) postcards she's sent to the Lothar nickname contest. *Lothar & The Hand People* will read all the entries and decide on the names they like best. Recently the boys played at the Trauma in Philadelphia and a few places in New York City...*Gene Pitney* took time out from his fourth consecutive appearance at the famed San Remo, Italy song festival to marry his blue-eyed, red-haired high school sweetheart, *Lynne Gayton*. The wedding party then boarded Gene's rented yacht for a two-hour sea-cruise prior to his singing at the festival that evening. Later, Gene went on a personal appearance tour of England and Lynne went back to Rockville, Connecticut to set up house. They'll honeymoon when Gene's schedule permits...*The Dave Clark 5*

will make a non-singing thriller movie this autumn. *Denis Payton*, 23, married 21-year-old secretary, *Lyn Griffiths*, in England...*The Temptations* have so many commitments here they had to postpone their British tour until September...*Hollies* drummer, *Bobby Elliot*, was hospitalized in Hamburg, Germany with appendicitis...*Elvis Presley* bought a 160-acre cattle ranch near Days, Mississippi. If you have any spare cows hanging around the house, you can send them to the Circle G Ranch, Graceland, Mississippi. Be sure to enclose return postage, though...*Herman's Hermits* may have a TV series this fall in England. You'd better buy a real tall TV antenna...You can buy those double-breasted *Monkee shirts* from Lenny's Boot Parlor, Dept. HP, 1448 Gower St., Hollywood, California. Write for a free catalog...*The Rolling Stones* just completed a 12-country European tour. Whew...It's not true that the *Royal Guardsmen's* eighth record will be "The Return Of Son Of Snoopy Vs. Son Of The Red Baron"...*Monkee Micky* visited *Paul McCartney's* house. Paul said Hi and gave him some cookies...*John Sebastian* really flipped out over the *New Vaudeville Band* when the *Spoonful* did a concert with them. This July the NVB will be touring the U.S.A. with *Louis Armstrong*. That should be fun... Those nice boys at the record companies send me so many new records every month I hardly have a chance to play my old favorites. But several old albums I listen to a lot and recommend to you are *Stop! Stop! Stop!* by the *Hollies* (their vocal harmony is beautiful), the second album by *The Mama's & Papa's* ("Dancing Bear" is four minutes of sheer poetry and "Once Was A Time I Thought" is clever), *Pet Sounds* by the *Beach Boys* (a fantastic blend of orchestra and voices) and everything by the *Beatles* (especially their last three albums), *Donovan* and the *Lovin' Spoonful*... All those groovy Stax Records artists, including *Otis Redding*, *Carla Thomas*, *Sam & Dave*, *Eddie Floyd* and *Booker T. & The M.G.'s* toured Britain and knocked everybody out...*Peter & Gordon* announced a part-time break up. Ho hum. They'll record and appear together whenever they feel like it. Gordon will do a solo act; Peter will produce records and tend his bookshop. That's nice. Don't fight boys...*Mama Cass Elliot* was on the same plane

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GOSSIP

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that took *Monkee Mike* and his wife to England. They said Hi to each other and the stewardess gave them some cookies...You know why *Crispian St. Peters* hasn't been around lately? He's decided to spend most of his time in Australia, where he's very popular...Standard Transmission Records just signed *The Indiana Pharmaceutical Company* and *Uncle Chowderhead's Laughing, Marching and Flower-Picking Society Band*...*The Young Rascals* toured Europe during March and April...A couple of *Monkees* want to grow mustaches. Isn't that fuzzy?...Have you gotten disgusted with your local radio station yet? It's the hip thing to do. Out of the three or four hundred new records released every week most radio stations play only a few. Anything they consider "uncommercial" or "too controversial" goes into the waste basket. If you want to help the talented groups who don't get much air play, send your radio station lots of letters and postcards and have all your friends sign a petition and make phone calls. If you've read about a group in Hit Parader like the *Youngbloods*, *The Mothers*, *The Who*

or *The Door*, or if there's a group whose albums you may have dug, try to get your radio station to play their music. College radio stations and FM stations that play rock & roll are more receptive to new music than most AM stations. Remember, radio stations are licensed to serve the public. Let them know what you want...*The Blues Project* will appear at the Newport Jazz Festival this year. A tour of Russia is being discussed...*The Byrds*, *Peter, Paul & Mary*, *Buffalo Springfield*, *Hugh Masekela* and *the Door* did a benefit in Los Angeles to aid the Sunset Strip situation...*Petula Clark*, her husband *Claud*, and their two daughters rented a twelve-room chalet in the French Alps for two months. That's nice. Families should spend time together...*The Four Pennies*, an English group with several hits, recently broke up. It proves that a penny just isn't worth much these days...*Herb Alpert* offered *Andy Williams* a million dollars to join his A&M Record label, but Andy just signed another long-term contract with Columbia...*Howie Kane* has left *Jay & The Americans* to produce records...Popular Greenwich-Village group, *the Strangers*, broke up...*Paul Revere* may fire one of the Raiders for being

a naughty boy...*Phil Ochs* let his contracts with his manager and record company lapse...*Liza Minnelli*, *Judy Garland's* daughter, married singer-songwriter *Peter Allen*...A top Canadian group, *the Paupers*, will soon be making a lot of noise in this country. They have three drummers and they record for Verve. Watch out...*John and Michelle Phillips* vacationed in Mexico. *Mama Michelle* was a brunette the last time I saw her...*The Illusions* are creating much excitement on the New York discotheque scene. *The Mama's & Papa's Mitch Ryder, Rascals and Vagrants* have seen them, the *Four Seasons* have expressed an interest in working with them, and the record companies have been making offers...The costumes *Mitch Ryder* wears on stage cost a thousand dollars each. Every time he loses a button, it's \$50 down the drain. His rhinestone vest knocks everyone's eyes out...*The Jefferson Airplane* was a gigantic success during their two weeks at the Cafe Au Go Go in New York. The club was packed every night, with people lined up at the door waiting to get in. Their albums are great, but in person the *Jefferson Airplane* is even more fantastic and fun to watch...Granny Goes To The Movies: "To Sir With Love," starring *Sidney Poitier* and "Up The Down Staircase" starring *Sandy Dennis* are both excellent films about brand-new school teachers who have to cope with a roomful of rebellious slum children. Both movies feature outstanding performances by the teen-aged students, beautiful color photography and lots of humor, action and heart-warming moments. Go see them...There she goes again. Latest word is that *Mama Cass* returned to California...After the *Byrds* returned from a promotional trip to England, they wrote the soundtrack music for the *Tony Curtis-Claudia Cardinale* movie, "Don't Make Waves"...*The Beach Boys* claim Capitol Records owes them \$225,000 in royalties on record sales and they want the money and a release from their contract. Meanwhile, *Brian Wilson* is worried about one track in their new "Smile" album titled "The Elements." It has sections on Earth, Air, Fire and Water. The studio across the street from where the piece was recorded burned down one night and Brian fears the music might cause more fires...See you next month...Wash your ears...Bye-bye, dearies..... □

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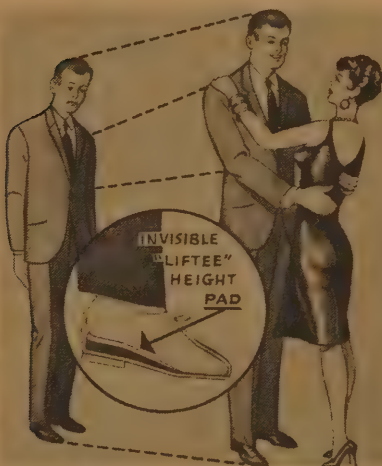
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As a special service to the 61% of our readers who play a musical instrument, we're starting this regular feature on guitars, drums, organs, pianos and any other instrument you might be interested in. We'll also be listing any records or books that will help you learn to play better.

Since this is a new feature for you, we'd appreciate any comments or suggestions you have. Would you like to see this column expanded? What instruments do you want more information about? How can we help you? Write to:

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Kayfolk Guitars



Allen Organ



Columbia's Lessons



Domino 12-String Guitar



Band Instrument

COLUMBIA'S GUITAR LESSONS ON A RECORD

"Play the guitar - instantly! The Easy, Color-Matic System," a new book-and-record set just released by Columbia Records, promises the beginning student of either electric or acoustic (not amplified) guitar that he will be able to begin playing songs almost immediately.

Columbia's new Color-Matic instruction system offers the novice a simple scheme for learning basic chords right away, enabling him to achieve a relatively high degree of skill in a short period of time.

The set includes a long-playing record with a bound-in instruction book and Color-Matic Chord Strips. The Chord Strips, printed on adhesive paper and displaying a series of colored dots, can be affixed to the guitar fingerboard. The dots indicate finger placement for different chords and correspond to dots on the book's sheet music. The music includes such pop hits as "I Want To Hold Your Hand" and "House Of The Rising Sun". These and other tunes are easily mastered by following the music and playing along with the record, which presents both slow and uptempo versions of the songs.

Price: Mono - \$4.98 Stereo - \$5.98

BAND INSTRUMENT IN KIT FORM

The man of the house can now assemble a new electric band organ in a matter of hours and save between \$175. and \$235., the saving depending on the kit selected.

Rocky Mount Instruments, Inc., Rocky Mount, North Carolina, a subsidiary of Allen Organ Company, Macungie, Pa., today announced that it will market a package of assembled parts for its new instrument that has the sound of an old time calliope.

Four different kits are priced from \$160. to \$225. as compared to the price of \$395. for the assembled instrument. Each kit price has been established according to the work required for a home project.

The unique electronic unit, with the authentic sound of circus and carnival, was introduced at last year's Music Show in Chicago. There were so many inquiries concerning the availability of the unit in kit form that the company has decided to make such packages available.

All electronic parts are pre-wired, and it is simply a matter of following directions to assemble the various parts and decorate the unit in a suggested circus motif. The lower priced unit allows the man of the house to construct a cabinet with his own decor.

The units are already popular in home playrooms.

Identified as the Rocky Mount Band Organ, the instrument provides extra musical fun. The compact, lightweight unit can be played alone, or may be rolled alongside a piano or organ. The musician may then play both at the same time, using one hand on the keyboard of each instrument. Additionally, more fun can be derived when duets are played.

The instruments use a patented electronic wind system to produce the sound that gave the circus calliope its special lilt - but those who assemble the unit

need not be concerned with the instrument's intricate sound system. "It's pre-wired," a company spokesman reminded.

ALLEN ORGAN INTRODUCES A MUSIC CENTER

Allen Organ Company, a leading manufacturer of electronic organs, announced that production has started on a new instrument designed especially for schools and homes.

Identified as a Music Center, the compact furniture-encased unit has a unique design reminiscent of a tea table. With twelve-inch wheels and extended handles, the 99-pound instrument can be rolled by a child from classroom to classroom, or from den to patio to swimming pool area.

A 4-speed, single-play record turntable sits on top of the Music Center and is available as optional equipment.

The clavichord, with standard playing keys, produces a plucked string sound which the manufacturer says is more "live" than piano and organ. A twist of the off-on volume knob allows the operator to produce string and lute tones. The record player has its own volume and tone controls. Earphone jacks provide a personal use: one can practice or listen to records, without being heard by other persons in the room.

The Music Center, including its turntable and 20-watt amplifier, is completely transistorized, with no vacuum tubes or moving parts to cause service problems.

The instrument has a suggested list price of \$695, with the record player. □

On The Road With

By Don Paulsen

One reason the Beatles "retired" was that they were getting tired of touring. Everywhere they went, they were prisoners in their hotel and they hardly had a chance to enjoy the places they visited. It's understandable why they stopped making personal appearances.

But many other popular groups who don't have to worry about being torn to pieces by their fans if they walk the streets in broad daylight still don't like to tour. They're reluctant to leave their comfortable homes and let the fans who made them rich and famous see them in-person.

It's quite a contrast with the jazz and country and western musicians who seem to spend most of their lives traveling from one small town to another. A jazz or country musician who can put on a good in-person show can earn a tidy income for the rest of his life. They don't even need a hit record. Most of the money in the music business is in personal appearances, not records.

Artists like Duke Ellington, Count Basie, Coleman Hawkins, Ernest Tubb, Hank Snow and many others have been on the road for twenty or thirty years! Most pop groups are lucky if they last two or three years.

One popular group that's been around for several years and intends to be a permanent fixture on the music scene is the Temptations.

Mel Franklin, Otis Williams, Eddie Kendricks, David Ruffin, and Paul Williams were veterans of several other groups before they joined forces. In 1960, they signed a recording contract with Berry Gordy. The guys released many records, but they didn't have a hit until 1964, with "The Way You Do The Things You Do".

While they were waiting for their first big record, the Temptations spent long, arduous hours perfecting their smooth vocal harmony and skillful stage presence. Even when they were an "unknown" group they made a big impression on audiences.

Now, after a string of hits that includes "My Girl", "Ain't Too Proud To Beg", "Beauty Is Only Skin Deep" and "Since I Lost My Baby", The Temptations have crowds lined up in front of the country's top nightclubs even in the rain and cold. These five slender, over six-foot tall, sharply dressed young men put on a show that has every audience screaming for more.

The Temptations spend a lot of time

on the road, appearing in clubs, concerts and theatres. During one of their visits to New York I mentioned that many of the popular groups I'd met in the last few years didn't seem to enjoy traveling.

"If they don't like traveling, they shouldn't be in show business," said Mel, the spokesman for the group. "That's how you spend 90% of your time. If you want anyone to see you, you have to go to them.

"If you're doing one-nighters, often you don't even have time to check into a hotel. You go from one city to the next on a bus.

"I can see how some people might not like the dangers of traveling. Over five thousand lives a year are wasted in automobile accidents. Planes and trains have their share of accidents too."

"How do you usually travel?" I asked.

"It depends on how far and how fast we have to get to a certain show," replied Mel. "We have a car for us, a station wagon for our trio and luggage, and two drivers. The trio is Cornelius Grant, guitarist and musical director, Norman Roberts, our drummer and Bill Upchurch, our bass player.

"If we have a great distance to cover, like going to California, we fly there and rent cars when we arrive. If we're on a big tour, we'll ride the tour bus."

"Has anything unusual happened to you during your recent travels?" I inquired.

Mel told me about a visit to Dallas, Texas. "I always look forward to going to Dallas because it's such a pretty city and the people have always been receptive and warm. But one night, in a very nice club, a couple of guys in the audience started fighting while we were onstage. They threw a couple of bottles at each other. Otis and I were innocent bystanders, but we got hurt. We had to get X-rays and stitches. Some other people in the club were hurt too.

"This was the first time violence has occurred anywhere we appeared. Usually, wherever we go the people are very congenial."

"Are you still breaking attendance records everywhere you go?" I asked.

"Yes. In Cleveland we set a new record at every show. In fact, no one can break our record because the Fire Marshal won't let any more people in the club than were in there for our engagement.

"Some people think that the bigger you get the easier it gets. But the bigger you are, the more people expect from you," Mel explained. "For us the hard

work has just started.

"This is no joy ride. Show business is our life. We want to become an established group, like the Platters.

"We're surprised at the talent that's wasted. If the average group that makes one hit record tried just a little harder, they could become a great group. But so few of them really care. All they want is the glory. They can't be bothered with the hard work.

"Half of your act is your appearance. Sharp clothes will make you feel better. Some singers dress well offstage but don't think of putting any money into the clothes they wear when they're performing. It's an investment in your future.

"Other singers may dress sharply onstage but can't back up their smart appearance with a good performance. You have to have both, especially in a nightclub where you have to attract and keep the attention of people who might be drinking or with their girlfriends.

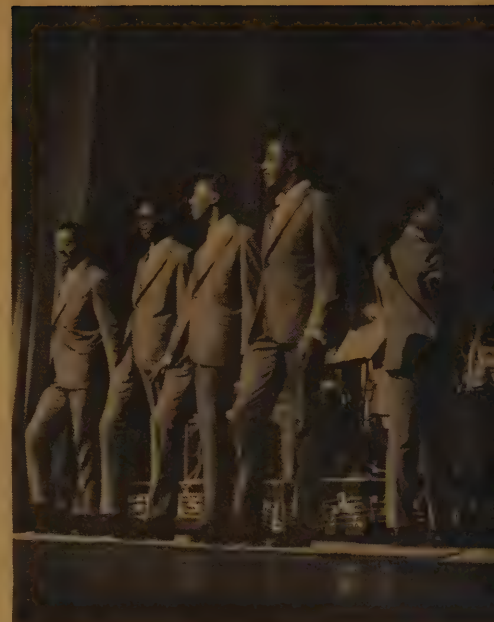
"People ask us if we've been overseas. This country is so vast you don't have to go anywhere else. There are places in America we've been to that most people are dying to see.

"If we had just one club in each state where we could work just one week a year, we'd never have to leave this country."

It's a fact that everywhere they've worked, the Temptations are welcome to return again.

They have become so successful they've had to postpone a tour of England until September because the demand for them in this country is so great. This July they've been invited to appear at the Copacabana in New York, a major tribute for any entertainer.

"We want to be known as more than



THE TEMPTATIONS



just another singing group. We're entertainers who can appeal to any and everybody," said Mel.

"After years of struggling we've learned to accept success. All groups should have their share of hard times. It would make them a better act and they'd last a lot longer. Even if we don't have another hit record, the stage

experience we learned while we were waiting for the big break will keep us working for a long long time."

We're sure the Temptations will continue to have many more hit records and their smooth, energetic, in-person performances will guarantee them an enthusiastic reception every time they step into the spotlight. □

NEW STARS ON THE HORIZON



SANDY POSEY

"I have to sing," would be the reply anyone would get should they ask MGM recording artist Sandy Posey why she sings....for Sandy is a compulsive singer. Fame and fortune will undoubtedly come to this dark-haired beauty with the classic features, but they will not be motivators in themselves, for she only knows completion when her voice is raised in song.

The effectiveness of her singing is apparent with her first MGM release, "Born A Woman," which shot up the best seller charts. Despite the success of her initial recording, Sandy continues to sing each day in the recording studios of Nashville as one of the background singers who contribute so strongly to the Nashville sound.

Sandy, brought up in the music-rich tradition of Memphis, Tennessee, might have remained a background singer if it hadn't been for the sharp ears of Gary Walker and Chips Moman. Walker, a Nashville publisher, and Moman, Memphis producer, were impressed by Sandy's obvious dedication to her work and wondered what she would sound

like solo. Walker asked her to demo a song for him. It turned out to be "Born A Woman." Moman flipped when he heard it and the rest is history.

Sandy has been singing as long as she can remember. Her mother first noticed her harmonizing with songs played on the radio when she was only five years old. She adopted music as a profession when two years ago a friend invited her to a recording session in Memphis and, as fate would have it, one of the background singers failed to show. Sandy filled in admirably and has been in demand ever since. Her acceptance in that field is evidence by the number of stars she's backed up: Tommy Roe, Bobby Bare, Joe Tex, Bobby Goldsboro, Skeeter Davis, Percy Sledge, and practically everyone who comes to Nashville to record. And not only Nashville digs her musical accomplishments. Record producers in Memphis, Atlanta, Houston and Florence, Alabama have imported Sandy to embellish their sessions, and she always delivers.

It appears, however, the background voice of Sandy Posey will fade as her voice becomes louder in importance as one of America's leading singers.



ARTHUR CONLEY

A soulful, rocking figure, slight in size but gigantic in voice and presentation - if Mr. Webster had been required to spell out a definition of Arthur Conley, he would probably have used the above description.

Weighing only 120 pounds and standing only 5 feet, 8 inches high, Arthur Conley may well be one of the smallest of the current soul shouters, but he must be ranked one of the biggest in his vocal presentation.

A protege of Otis Redding, the King of Soul, Arthur has thrilled audiences throughout the U.S. with his own brand of stage excitement. He has established himself as one of the most dynamic, new, soul voices to arrive on the scene in several years. In 1965 Arthur was singing with a local group known as the Corvettes when Otis Redding happened to hear a demo record Arthur had cut as a single. Immediately recognizing the talent of young Conley, Otis took over the task of recording him. Since that time Otis has produced all of Arthur's singles and has co-written several of his releases with him.

"I'm A Lonely Stranger" by Arthur created spotty regional action for the young performer but it failed to throw him into the national spotlight. His current release of "Sweet Soul Music" promises to be a big record throughout the U.S.

Youthful, 21 years old, Arthur Conley has his sights set for big things in the world of music. Those associated with him have only words of praise, and it appears he will establish himself as one of the top singers in the world of today's music.



THE EASYBEATS

The spring of 1965 witnessed the birth throughout Australia and Great Britain of an amazing new phenomenon known as the Easybeats. And while their distinctive and electric brand of musical excitement has emerged as one of the wildest and most widely applauded contemporary rock acts, the vocal-instrument fivesome is just now beginning to feel the impact of what it's really like to make it big on the American pop record scene. "Friday On My Mind" generated a lot of excitement over here.

The setting was Australia's swinging Havana Village one balmy April evening when the Easybeats, consisting of three guitars, a drummer and a lead vocalist, first walked on stage together as a polished act. While few people knew them then, when the concert was over and the last guitar chord floated out over a wildly cheering audience, it was clear to see that the Easybeats were headed straight for the top.

Today, after nearly a dozen hit Australian singles, including "Women" and "Friday On My Mind" - each record a top 5 smash - and a best-selling album under their belts, the Easybeats are riding the crest of their popularity as Australia's No. 1 pop vocal and instrumental group, are now also one of England's hottest disc and public appear-

ance attractions, and are indeed one of the fastest-rising fivesomes in the U.S.A.

Dick Diamond, bass guitarist, was born in Holland in 1947 and migrated to Australia. His favorite singers and musicians are Ray Charles, The Kinks, and Chuck Berry. He likes swimming, skin-diving and sailing in his spare moments.

George Young, guitarist, was born in Glasgow, Scotland, in 1948 and is another recent addition to the Down Under population. His favorite record artists are Buddy Holly and the Big Six. He enjoys soccer in his leisure time (he was a schoolboy international soccer player).

Harry Vanda is lead guitarist and was born in 1947 in Holland. His favorite singers and musicians are Little Stevie, The Kinks and Bo Diddley. He likes soccer but dislikes giggling girls.

Snowy Fleet, the group's drummer, was born in Liverpool, England in 1945. He digs the music of Jerry Lee Lewis and drummer Joe Morello, and enjoys soccer in his free time.

Little Stevie is lead vocalist and handles the percussion chores. Born in 1948 in Leeds, England, he now resides in Ausseyland. Favorite singers and musicians include Adam Faith, Tommy Steele, The Zombies, and The Beatles. He likes writing, Rugby League, and horseriding. Dislikes hypocrisy and almonds.

HARPER'S BIZARRE



The name Harper's Bizarre was suggested by a personal friend. They immediately assumed it because it seemed to fit perfectly with the form, style and content of their material.

Ted Templeman is 5'8", weighs 150 pounds and has blond hair and blue eyes. He is 22 years of age. Ted graduated from the University of Santa Clara with a degree in history. He describes himself as having a quiet personality and likes to read and play chess in his spare hours. Ted's ambition is to be a successful songwriter (along with Dickie Scoppettone) and enjoys performing to a "live" audience. He plays drums, guitar, trumpet and sings.

Dickie Scoppettone is also 5'8", with black hair and blue eyes. He is 21 years of age and has a very outgoing and friendly personality. He enjoys the outdoors and lists sleeping as one of his favorite pastimes. Dickie graduated from Cabrillo Junior College. His hobby is painting and he likes to travel. Dickie's ambition is to be a successful songwriter. He writes most of the group's material, along with Ted Templeman.

Eddie James is the youngest member of the group and plays lead guitar. He is 18 years of age, 5'11", with blond hair and blue eyes. Eddie is very quiet and likes to sit and look at the ocean when he is not appearing with the group. Eddie says his most exciting moment was being five feet away from the Beatles at one of their performances. He is a very serious musician and enjoys classical guitar music.

John Peterson is an articulate type who has vehement opinions. He is a definite personality and is quite witty. He is the tallest of the group, being 6'3". He is the drummer and seems to be always drumming, especially when he is talking to someone. When he is working, he has a look of complete involvement and his blond hair dances around his head. John was born in Rudyard, Michigan, on January 8, 1945. His family moved to California when he was three. He joined the musicians' union at thirteen. Among his other accomplishments is the fact that he was once a disc jockey. John was with the Beau Brummels until a few months ago when two members got drafted and the group broke up.

Dick Yount is 22 years of age and plays bass guitar. He is 5'11", has blond hair and blue eyes. Dick played lead guitar in a R&B group for four years prior to joining the Harper's Bizarre.

How the HOLLIES

Stop! Stop! Stop! is the first Hollies album in which every song has been written by the group. The colorful variety of sounds and moods they have created is remarkable.

Their robust and varied vocal harmonies on "What's Wrong With The Way I Live", "Pay You Back With Interest", "Suspicious Look In Your Eyes" and "Peculiar Situation", the melancholy poignancy of "Clown" and "Crusader", the Calypso beat of "Tell Me To My Face", the good-time sound of "High Classed", the perpetual motion frenzy of "Stop! Stop! Stop!" and dozens of subtle touches make this a refreshingly original album and one that we enjoy listening to several times a week.

As a further tribute to the Hollies' songwriting skill, one of the numbers, "Tell Me To My Face," has been released by Keith as a single.

Graham Nash, Tony Hicks and Allan Clarke, both individually and collectively, write the Hollies' songs. Bobby Elliot and Bernie Calvert often contribute musical ideas during recording sessions.

Here's what the boys have to say about their songs:

HP: Is there any one member who's the musical director of the group?

Graham: Our songwriting is a three-way partnership. I think it leads to fresher ideas when three people can tackle one problem.

HP: How does each member approach songwriting?

Graham: It's very strange. Whenever the mood strikes us.

Tony: I've been thinking about this. There's a definite pattern to it. Like, if we work three ways, we get what I suppose you'd call a commercial song. If I write one on my own, again it may be a commercial thing. If Graham does one on his own, it's fi fi flah flah. It's far from the sort of thing I write. It's more deep.

Bobby: Yes. Graham writes the more sentimental, deep things. Tony writes the commercial ones. Allan is more of a rocker. The beat is there.

Allan (whispering): I am a rocker.

Graham: Allan wrote one thing on the new album called "High Classed" which is very popular. It's a vaudeville sort of thing. But there's no pattern to what he writes, really.

HP: What do you think of the recent trend toward pseudo, good-time 1930's vaudeville music?

Allan: It's not for us. We just did "High Classed" as an album track. I don't think vaudeville music will be a lasting trend.

Tony: We did "High Classed" before "Winchester Cathedral" was released. We recorded it in Sweden six months ago.

Graham: I think it's more Dixieland-ish, Mickie Most type of music. We've got a 10-piece band on it.

HP: Do you use a band very often?

Tony: We put a few extra instruments on some songs.

Graham: An extra bonus.

Tony: But it's nothing particularly way-out. We used some French horns on "Crusader" and an orchestra on two others. But it's nothing that we can't do on stage ourselves. (Ha Ha.) Allan can play three trumpets at once!

Allan: Of course, I can. (Ha Ha.)

HP: On "Crusader" you use the sound of fifty marching feet in place of the drums. How would you do a number like that in person?

Allan: We just did it as an album track to amuse ourselves and to branch out. But we wouldn't release things like that as singles because we couldn't reproduce them on stage. We'd feel as if we were cheating the people who came to see us.

Graham: We only used the sound of the marching feet because it ties in with the story about a crusader who went away and is marching back home from the wars. We found a sound tape of marching feet in our record company's

library and it was ideal for "Crusader."

HP: To get back to songwriting Graham, usually do you start with a title, a melody or a lyric?

Graham: Usually the words and the music come completely automatically at the same time. It sounds odd but it happens that way.

HP: Are the songs you do in collaboration with the others songs that you can't quite develop yourself?

Graham: No, no, no. Not necessarily. It happens that way occasionally. But most of our three-way stuff is done when the three of us are together with time to kill.

The songs always wind up commercial, like "Pay You Back With Interest" on the new album.

HP: Does it take you a longer time to create a commercial-sounding song?

Tony: One of the best numbers we've ever written in quite a while is one Graham had to do today. It was done in half an hour. It could be the next single.

HP: Do you have any standard combination of elements which will automatically produce a hit sound?

Tony: That's when you fail. We've written a lot of songs which have a good middle and a good ending. But if you try to fit them all together it never comes off as a really good number. Every now and then we get a number that comes spontaneously and it works.

Graham: Together, we write songs which could be released as singles. But the things we do individually are either too deep or too far-out to be a single release.

Tony: But what I write on my own just seems to be commercial.

HP: ...without really trying?

Allan: I don't think you think of it commercially. If you get an idea in your mind, you just put it down on paper spontaneously. You don't think of it as a commercial product. You just put what you feel into a song.

..... Write Songs

THE HOLLIES STOP! STOP! STOP!



HP: You've been together for three years now. Do you ever feel like you've exhausted all the possible ideas for songs?

Tony: No. Because you learn new things every day and you put them into your songs. Just lately, a lot of songs have been about personal things and the

things people see every day. Like our "Bus Stop" is a good commercial song because anyone who walks down a street sees a bus stop. Even "Look Through Any Window" by Graham Gouldman is very commercial. He's got a lot of good ideas because they're about people and things they see every day. (Editor's note: Graham Gouldman also wrote "No Milk Today.")

Allan: There's a definite feeling that the people listening could be part of the song.

Tony: We started out three years ago and we were green. The things we used to write about were what we knew then. But now, we've been around for another three years and we've seen other things and we've learned more so we can put more into our songs. □

The Wonderful Adventures Of JOE TEX



We've heard very few Joe Tex songs, even album songs, that we didn't like. He tops that on stage with his great band. Plus, he's about the nicest guy we ever ran into anywhere. (Wow, here's a brilliant sidelight: Someone ought to update "Porgy & Bess" with Joe Tex as Porgy, Dionne Warwick as Bess, Wilson Pickett as Sportin' Life and Otis Redding as Crowder.) Any road, here's Joe's own story.

JD: As a songwriter you seem to be sort of a modern philosopher. **JOE:** I just write about some of the things that have actually happened to me and to people I know. I like to write about things that really happened. They come out sounding like a sermon.

JD: You're from Texas, but how did you get into Nashville?

JOE: I was working in a club in Nashville and my contract had just run out with Ace Records in New Orleans. A fellow by the name of Bob Reily, one of the Prisonaires, (remember Johnny Braggs and the Prisonaires from the Tennessee State Prison? They originally did "Walkin' In The Rain.")—well, Bob Reily got out of prison and was working for Buddy Killen at the Tree Publishing Company. Bob took me to see Buddy and he listened to some of my songs, and that's how Dial Records was formed. Before that they made all their money by publishing country and western songs.

JD: Did you have a band with you then?

JOE: No, not at the time. That was in 1961. I was working with the house band at the club in Nashville. I still have most of the fellows who started with me in 1962.

I had just written a song called "I Found Someone To Take Your Place." I really loved it. I believed in it, but Buddy didn't like it. So, I went to Louisiana and got up this band for an engagement. I did this song in Louisiana and I liked the sound of the band. So I asked them if they wanted to record it with me. They said sure, just pay expenses for gas to the studio and back and pay them whatever I could.

They worked along with me in those lean years and that's why I kept them. So I took them down to Beaumont, Texas, where the Big Bopper used to record. Barbara Lynn records a lot of her stuff there, too. We drove from Louisiana to Beaumont, I paid for the session, the musicians, the transportation, and right away I had a bunch of dubs pressed and sent them around to a bunch of disc jockeys who were personal friends. I wrote each one a personal letter along with the dub and told them I believed in the record, even though my record company didn't and asked them to please play it.

They played it and things started to happen. One D.J., Doug Douglas from Winston-Salem, who is now at WEBB in Baltimore, started getting calls for the record. So, he called Buddy Killen and said, "What are you gonna do with this Joe Tex thing? Nobody can get it in record shops." Buddy didn't know that I had cut it. So he called me and said, "What you got out?" So he pressed a bunch of records and it did quite well in the South.

That was the record that got me with the band I'm with now and got us a little work. We had a couple of records after that, but "Someone To Take Your Place" got our name around. We didn't have our next big one until "Hold What You've Got" in 1964.

JD: What is it that you like about the Louisiana musicians?

JOE: They've got a sound all their own. If you listen to it closely, there's a cross between the old folk blues and country and western. And I like that with the kind of religious, spiritual stuff that I

do. The things I write about give it all a solemn, soulful, churchy, country thing.

JD: Did you always like country western music?

JOE: Yeah, man. That was my first love. I don't know why, but I've always dug it. We used to have talent shows in my high school, and when the other kids were singing rock and roll and blues, I'd pick me a country song and win. I always liked "Cheatin' Heart" and "Pass The Biscuits" and all that kind of stuff. I like it 'cause the words tell a story. The music doesn't kill me too much 'cause a lot of it is repetitious. But the words really tell a story. I like to write about and sing the truth. I guess that's why I really love country music.

JD: Do you think your being in Nashville and associated with the Tree Publishing Company will have any influence on country music?

JOE: I've noticed some of the things coming out of there lately have been kind of soulful. Some country artists have even recorded a couple of my tunes.

JD: Who are the guys in your band and where are they from?

JOE: Leroy, the guitar player, is from Louisiana. Clyde Williams, the drummer, is from Louisiana. The bass player, Clarence, is the guitar player's brother. Emille Hall and Johnny Whittrack, my trumpet players, are from Louisiana. Excell Dasett, one of my tenor players, is from Louisiana. My other tenor player is from Detroit. The trombone player is from Virginia. Glenn, the baritone player, is from Washington, D.C. Out of the ten pieces, six guys are from Louisiana.

JD: You must have one of the big-

gest bands on the road now?

JOE: No. I don't think so. Ray Charles has about eighteen pieces. James Brown has thirteen or fourteen. Otis Redding has twelve pieces.

JD: Have you ever recorded with the Memphis people that back Otis?

JOE: No. I never did. I used their baritone player and one of their guitar players. Whenever I record in Nashville, they drive up. I use two guitars. One plays straight, and the other one is ad-libbing.

JD: Do you play anything yourself?

JOE: I play a little piano. I write songs with the piano. I played trombone in the high school band. But I don't know if I still remember any of the stuff.

JD: How do you think a real funky tune like "Barefootin'" could get in the top ten?

JOE: I guess the beat. Because the words aren't saying anything. It's one of those rare things that happen every now and then like "High-Heel Sneakers" and "Wang Dang Doodle." It doesn't happen very often but when it does, it really goes. It's the beat and it has to come out at the right time. You catch people getting up early one morning feeling good. You catch them on the right side. If that song had come out a month earlier or a month later, maybe it wouldn't have made it. I think records are hits because they catch people at the right time. But you can't time it because you can't go around and find out how everybody's gonna feel tomorrow morning. But, if it catches them in the right mood before they have time to think about it, they go and put their dollar across the counter to buy the record.



JD: It seems that Atlantic Records and its subsidiaries, Stax, Volt, Atco, Dial, are putting out most consistently the best records in the country today, musically and commercially. Why does Atlantic seem to have the monopoly on this?

JOE: It's a sound that hasn't been around. People have been used to one thing and now they come out with something different. Like the last two years it's been the British groups.

JD: Do you think the British groups have helped the blues?

JOE: Yes, sir. Thank God for the Beatles. They came along at the right time, to save R&B - the rock and roll phase of the music business. It was really dying. People like Chuck Berry were about to be forgotten. These British groups did some of Chuck's songs along with their own. They did some of James Brown's and some of Ray Charles'. They kept the original artists alive. Now, I heard a band out in Los Angeles, the Paul Butterfield Blues Band. B.B. King can forget it! Bloomfield, the guitarist, has listened to B.B.'s albums and can play exactly like him. You put that kid across the hall and put B.B. in here and you couldn't tell them apart. But things like this really help. They'll do some of B.B.'s songs, he'll get royalties and it will keep him alive. It's a good thing. I'm glad it happened.

JD: Don't you think this will take success away from the original performers?

JOE: No. There's room for everybody. That's like a lot of people ask me, "Are you and James Brown feuding?" No, not at all. I'm happy

for his success. I spent \$125 to have a wig made up so I could do a James Brown bit in my act. There are a hundred spots on the national record chart, and all of them can't be James Brown records or the Beatles. There are fifty states in the union; nobody knows how many cities and towns. The Stones and Ray Charles and the Beatles, or James Brown, can't play all those towns at the same time. So there's room for everybody. I'm at the Apollo in New York this week and James is on the West Coast.

JD: Do you remember your first experience with music?

JOE: I was six years old. I was living with my grandmother, who was a Methodist. We went to her church every Sunday; me and my sister did a duet. That's where it really started, at a little Methodist church in Rodgers, Texas where I was born. Then I went into the high school chorus and the talent shows I was telling you about. Then they had an all-star amateur show in Houston. I won the first prize which sent me to New York for two weeks and I played the amateur show at the Apollo.

Then I got a contract with King Records after I finished high school. I did "Come On In This House" for King and it did fairly well in the South. I went down there and played clubs. We just worked, nothing really big happened.

I had a very nice music teacher at school and she wanted to help me after I graduated. She set up a trust fund with some of the business men in the town, but when it came time for me to get the money, this guy who was in charge of the trust fund started fooling

around and I knew that he had spent it all. My teacher and family found that out and without my knowing it went all around the town taking up a collection for me to go to New York. They gave me \$50 in change in a box, and that really made me feel good.

So I took that money and got on a train and decided I wasn't coming back until I had made something of myself. When the money ran out, I got a job at a graveyard during the day clipping grass around the gravestones, and looked for singing jobs at night. The record contract with King finally got me going.

JD: Who were some of the singers that inspired you?

JOE: When I was about eight or nine, I really liked the song by Charles Brown, "Driftin' and Driftin'." "Driftin' Blues" is one of my all-time favorites. I like Louie Jordan, too. I used to dance barefoot in a cafe next to our house to songs like "Caldonia" and the people threw me quarters. Then, when I got in high school, I liked Hank Ballard and the Midnighters. I had a group in high school and I tried to copy Ballard. But the group would never come to rehearsals. I said I'm gonna try to make it and I went on by myself.

JD: What do you think of Bobby Bland?

JOE: I think Bobby is the finest blues singer to come along in the last ten years. In blues he's the smoothest. He's the best after B.B. King. He'll be here when the Joe Tex's, the Major Lances and the James Browns are forgotten.

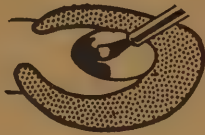
JD: To what do you attribute the sudden interest in authentic blues?

JOE: Up till now only the colored people knew the blues. But now everybody's discovering that the blues have always been here. They just never knew what it was, because they were never involved with it. All people are beginning to come together; like white people are beginning to find out about the blues because they're going through some things with the colored people. Both people are looking at both sides. The British groups did some blues, but they call it rock and roll which really is the blues. Through that everybody is finding out where the blues comes from. And now the kids wanna hear the original. Paul Butterfield and a few others give you the real thing. But most people are just finding out that Chuck Berry, and not Johnny Rivers, did the original "Maybelline". So now, when kids come to the record shop for a Beatle record, they ask for a Bobby Bland record, too.

JD: Why do you think many of the modern jazz musicians seem to be making a mockery of the blues form? They play blues hard, cold and indifferent.

JOE: I'm really not that familiar with modern jazz. Maybe in their own way they're trying to put it down. Maybe it's because blues is outselling jazz. I don't know who they are or where they come from. If they're not from the South or from where they had to suffer, like city boys, they don't really know it. They can be black, but it doesn't mean they've suffered a thing. Maybe they're just playing it like they think it should be played. Maybe they're trying to put it down. But I really haven't listened to it too closely. □

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WE READ YOUR MAIL
(Continued From Page 10)

would have thought five years ago that one of today's major contributors would be an Indian sitarist? This is demonstrative of the fusion between Eastern and Western cultures in the arts.

There exists such a degree of talent on today's scene that it is staggering. Sebastian of the Spoonful, The Beatles, The Blues Project, Donovan, Jefferson Airplane (read Nat Hentoff's review of their album in February's *HI/FI Stereo Review*), the above-mentioned Byrds, etc. It is senseless to list them, for there are so many we would end up omitting someone.

Music has reached a new sphere. It is now the assimilation of generations, of the times, of cultures. Tradition has mingled with present and future. The field is now wide open for exploration and the potentialities limitless. Music is now - today; yet, it draws on the past and points to tomorrow. It is a beautiful and successful marriage.

I can't agree with those who would ban a song such as "Eight Miles High" for its alleged drug implications. The musicians and listeners of this generation are honest. The writers write for their times - which the modern artist (poet, painter, whatever) must do. Drug is a factor in today's society; it does exist - we must examine it. In a society conscious of the use of drugs, it is easy to derive such a connotation from this composition. Rather than ban the song I would commend the Byrds for their honesty in writing about and presenting an aspect of their times. In the past, generations have deplored the works of artists; still their efforts have survived. "Eight Miles High" will survive, being indicative of the segment of our modern society which it explores.

In closing, I would like to make a request. I have heard the rumor that Sandy Bull, the brilliant guitar/banjo improviser recently died. Is this true? Also, could you do an

article on him and his fantastic work? (Interested readers should hear his "Inventions" album on Vanguard.) Once again I would like to compliment you on your strivings to keep abreast with the trends of popular music. You have established yourself as an informative and interesting catalyst in the field of our generation's music.

Sincerely,
Michael J. Ferguson
Box 1316
Campbell College
Hamett County, N.C.

Sandy Bull lives!

Dear Editor,

In this letter I will try to disillusion ninety-five per cent of your readers. I would like to commend Hit Parader for being the first magazine to spotlight a Canadian group in an article. In your March issue you featured the Sparrow, a Toronto group who recently has been making appearances in the states. Today, in order for a group to be successful, they need to be talented, original, and to be exposed to the public. Exposure is what made the Beatles, Paul Revere and the Raiders, and the Monkees what they are today. Hit Parader, to some extent, has made the Blues Magoos very popular. I know you influenced me into buying their album, *Psychedelic Lollipop*. What Canadian groups need is exposure.

Today Canada has flourishing groups, good groups. Toronto is the center of music here. In Toronto alone there are approximately two thousand groups. Why are there none of these groups on today's international scene? Surely, it cannot be because of the lack of good groups. Most of our groups are just as good or better than American and English groups. The Ugly Ducklings, the Eternal Triangle, the Guess Who (remember Shakin' All Over?) the Haunted, the Tripp, the Grippen Mire, the Jury, the Last Words, Les Sultans (a French group), the Paupers, Generation, the Stitch in Tyme, and the Rab-

ble are just a few of our many groups.

In September 1966 fourteen Toronto groups drew twenty thousand fans to one performance. Recording magnates from all the major American and Canadian recording companies were invited to come see and hear them. Many of them said afterwards it was an unequaled experience and the largest gathering of talent they had ever heard. After the show these recording agents went to the groups offering to put them under contract, but found they were already under contract to these same labels!

If some of your readers would like to latch onto some of the fantastic Canadian sounds here are a few of the many groovy records available:

"Opus One (I Symbolize You)" by the Last Words on Columbia #C4-2707

"Opus Three (Give Me Time)" by the Last Words on Columbia

"If I Call You By Some Name" by the Paupers on Verve Folkways #KF-5033

"Spin Spin" by Gordon Lightfoot also on United Artists

"Nothing" by the Ugly Ducklings on Yorktown #45002

"She Ain't No Use To Me" by the Ducklings on Yorktown #45003

"Just In Case You Wonder" by the Ugly Ducklings, also on Yorktown #50001

"Got to Get You Into My Life" by the Stitch in Tyme (which makes the Beatles' version sound like "Hanky Panky") on Yorkville #45001

"Alaboundy Bam" by the Rabble on RCA International #57-3409

"I'm Losing Tonight" by A Passing Fancy on Columbia #C4-2729

Gordon Lightfoot, Canada's number one single artist and advocate of a new type of music known as "Mottown-folk", has had many of his songs recorded by such artists as Chad and Jeremy. The Mandala of Toronto played on Sunset Strip, and lead singer George Oliver caused quite a sensation there with his five steps to soul.

The Canadian sound will soon explode on the international music scene with such a force never seen since the early days of 1964 when the British scene came upon us.

Thank you,
Steven Davey
Thornhill, Ontario

P.S. Thank you also, for being the first magazine that does not put "Canada" after the province of your readers' addresses when they write to you. After all, in our magazines (Yes, Virginia, we have magazines in the far frozen north!) we don't put "UNITED STATES OF AMERICA" after your states. Any grade-three student of Canada knows the capital of Idaho is Boise. In a recent mail column one of your readers thought that Newfoundland was a country. It's been a province for twenty years!

Dear Sirs:

I would like to answer the male who said in your magazine that "females don't know beans about music." I formed an all-girl rock & roll group two years ago. I taught myself to play lead guitar by listening to records and watching other groups. I also taught our rhythm and bass guitarists to play. Since then we have become better than many male groups and very well-known in Florida. We played everything, from the Beatles to the Yardbirds and Blues Magoos. I don't know what kind of music other all-girl bands do. But they exist and must know something about music.

By the way, our group has just broken up, due to an unfortunate incident; so, if there are any girls reading this who are interested in a lot of hard work, but a groovy and rewarding life, with a band, please write to me.

Sincerely yours,
Linda Faroe
2807 48th St. W.
Bradenton, Fla.

Dear Editor:

In regard to the person that wrote in and complained about bored-looking bass players he should come to the

(Continued On Page 64)

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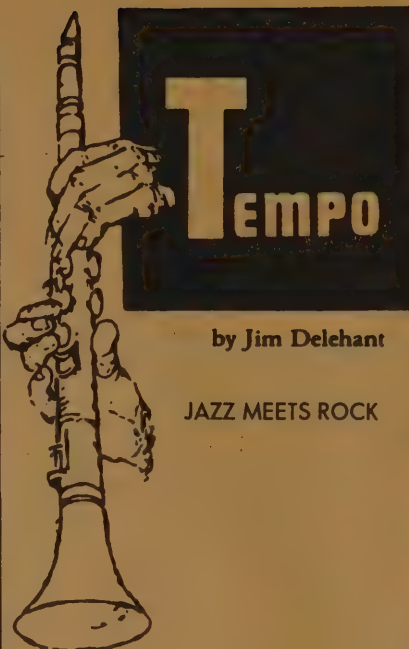
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by Jim Delehant

JAZZ MEETS ROCK

In the April issue of H.P., Frank Schifano, electric bassist with the Dizzy Gillespie band, commented on rock and roll. A few weeks later, Frank, Dizzy and the rest of the band flew out to Basin Street West in San Francisco for a gig. The Jefferson Airplane was on the same bill. You can guess what happened, but we called on Frank to tell us about it anyway. Take it away, Frank.

"We really enjoyed playing with the Jefferson Airplane. I heard they were in New York and we were looking forward to seeing them again. We got some good write-ups in the newspapers. I was surprised, but when we jammed together it worked very well.

"I found the Airplane to be very capable musicians and they have a real nice sound. Combined, we had two bass players and two drummers. On the bass parts, their bassist would take the regular rhythm and I'd play on top of it in a higher register and embellish on it. Same thing with the drummers.

"If arrangements should be made by someone who thinks along these lines, we'd like to record with the Airplane. We were just talking about this. Dizzy wants to do some R&R stuff. We already did an album a little while ago with a bunch of rock tunes.

"I told you the last time I wouldn't know how to play rock 'n' roll if the situation came up. But I managed to combine my style with the Airplane and it was fine. There weren't any problems at all. Nobody was skuffling for ideas. It just came naturally.

"Dizzy was very happy about it. He was swinging throughout the whole thing. He had suggested it in the first place. It was an impromptu thing.



JAZZ



ROCK

"It happened on a Wednesday night. The Airplane had finished their last set and we went upon the bandstand. Dizzy said, 'Wait a minute; don't go away.' Then Dizzy just stomped on a tune and we all fell into it. It was a blues. We continued that way for the rest of the night and every set till the end of the engagement. They're very talented. I'd really like to hear what they thought of it.

"I think this rock and jazz getting together will be happening much more. It's becoming an automatic thing. It's not intentional, but rock & jazz music have been meshing together for the last two years. You hear things in songs and you automatically start playing lines from them.

"Years ago, Latin music and jazz were separate things. But the musicians started listening to each other, and before you knew it, they were intermingling. The same thing is happening with jazz and rock. It's possible that in the next year or two jazz and rock will be so close, you won't be able to distinguish the two. In fact, it has to happen. These rock and roll musicians are getting good enough to handle jazz. They have a lot of ideas that we incorporate into our things, but unknowingly most of the time. It just happens. You suddenly find yourself playing things you heard in a rock and roll song.

"James Moody and Candy Finch from our band really enjoyed it. We all just fell into it without any prearrangement. I wish somebody had recorded it because the whole audience was gone on it, too. If we should record it, it would be a first." □

MY Favorite Records

By Booker T./Organist

"Drown In My Own Tears" on the Ray Charles In-Person album is a great song. It's well written and well performed.

There are some current things I really like. The Bert Bern's production of "Are You Lonely For Me" by Freddie Scott. To me that is the epitome of excellent production. The message in the song is something every woman wants to hear, "Hey, I'm coming back to you." The chords and everything. It's so well written.

I like anything by Dionne Warwick. She's a great singer. Her phrasing, her voice, everything appeals to me.

I really flip over the old Impressions, before they started doing modern stuff. I think Curtis Mayfield is one of the most soulful musicians ever. Jerry Butler, too. Otis Redding is great. I like to play with him. I have a ball every time we play.

Motown does some things I like. "Love Is Here & Now You're Gone" by the Supremes knocks me out. You've got to give these guys credit. They only have a few good musicians but they make something out of nothing every time.

I like Bob Dylan a lot, especially "Like A Rolling Stone." There's soul in it but you have to look for it. I listen to all the symphonies, and if I had the time I'd like to play with an orchestra. I got a lot of Segovia's records. I think he's a genius.

I follow all types of music except country and western. It doesn't appeal to my emotions. It might if my experience involved long hours on the prairie. I don't think a guy who's lived on a farm in Arizona all his life would dig R&B either. "I'm leaving you, baby, on the next train to Jackson." This farm kid has known a girl all his life who lives down the road. I think it has to do with my roots. I just don't dig it. It's not built into me.

The Bob Dylan type thing isn't built into me either but it might be a little more commercial than the western thing.



BOOKER

JIM

By Jim McCarty/Yardbirds drummer

I've always been a big fan of Mongo Santa Maria. That Latin stuff, getting all those riffs going. I think it's very exciting. It's very jazzy Latin. Mongo is much more jazzy but I like that style. I think it's great the way they go into big piano riffs and weird sort of timing. His "Watermelon Man" LP really knocks me out.

I like the Modern Jazz Quartet a lot. I like to listen to music that stimulates the mind. "The Golden Striker" by the MFQ is very stimulating. Then there's one by them called "Three Windows" which knocks me out. On "Three Windows," I like the way they listen to each other and play together. It seems to be very free expression.

Then I like Quincy Jones - his arrangements. I've got him playing Henry Mancini's things. That also makes me think. I like music that is stimulating rather than things that you can just dance to.

The arrangements of Burt Bacharach for Dionne Warwick knock me out. I'm a great fan of Dionne Warwick. I think I'm the only person that would buy any record by her. I haven't heard a bad track by her yet. Jimmy Page has done sessions with Bacharach. He tells me Bacharach is a great perfectionist. He does about 20 takes on each song.

His songs are very sad really. The words are sort of corny but the arrangement makes up for it.

Bob Lind is someone else I like. He's a fantastic lyric writer. The best in my opinion. Paul Simon is excellent as well. □



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☐ BEATLES #4 ☐ DAVE CLARK #2
☐ BEATLES #5 ☐ ELVIS PRESLEY
☐ ALL EIGHT, \$1.00

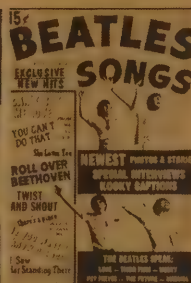
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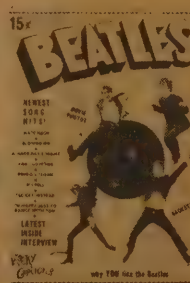
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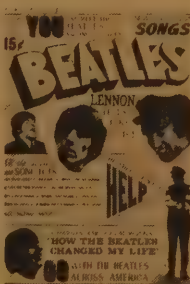
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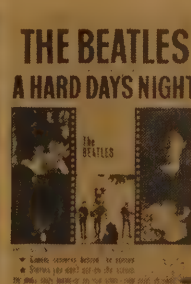
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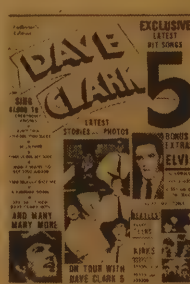
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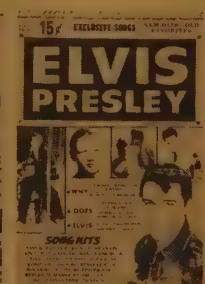
BEATLES #6



BEATLES
"HARD DAY'S NIGHT"



DAVE CLARK #2



ELVIS PRESLEY

Platter Chatter

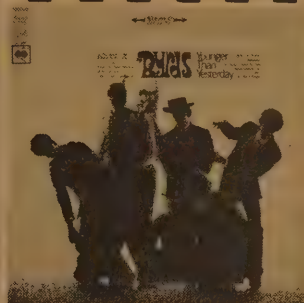
SURREALISTIC PILLOW will make anyone with good musical taste a Jefferson Airplane admirer. A beautiful blend of vocal and instrumental harmonies flows through everything this groovy San Francisco group does, from "3/5 Of A Mile In 10 Seconds", "Somebody To Love" and "She Has Funny Cars", which rock ferociously, to "Comin' Back To Me" and "Today" with their lovely, poetic, haunting feeling. "White Rabbit" is a hip Alice-In-Wonderland trip with touches of Ravel's Bolero, "Plastic Fantastic Lover" is a great modern, blues song about the one-eyed monster and "Embryonic Journey" is a folk-flavored instrumental. On "My Best Friend", "D.C.B.A.-25", "How Do You Feel" and every song in the album, it's evident that the Jefferson Airplane is talented, hard-working, well-rehearsed and they enjoy making music together. You'll enjoy listening to it. (RCA VICTOR LSP - 3766)

YOUNGER THAN YESTERDAY is the best album the Byrds have made. They've never sounded tighter. The hard-driving "So You Want To Be A Rock 'n' Roll Star," with its pulsating guitar line, sardonic lyrics, crowd screams and Hugh Masekela's penetrating trumpet, is a beautiful comment on the pop music scene. "Have You Seen Her Face", "Renaissance Fair" and "Thoughts and Words" feature the Byrds' pretty choirboy voices and sparkling guitar sounds. Then there's "Everybody's Been Burned," which is an excellent ballad by Dave Crosby, the Indian-Coltrane-influenced "Why", Dylan's "My Back Pages" and "C.T.A.-102", a trip to outer or inner space depending on which way your head is going. The groovy cover photo and back liner design are in tune with the music. (COLUMBIA CS 9442)

BLUES BREAKERS, John Mayall's explosive Chicago-blues-influenced English group, features Eric Clapton, one of the very best modern blues guitarists in the world. Dig Eric's sizzling, sliding guitar on "All Your Love", "Hideaway", "Double Crossing Time", "Little Girl", "Have You Heard" and "Steppin' Out". John, who handles most of the vocals, excels on "Another Man," featuring his voice and harmonica accompanied by a simple but very effective handclap, and "Parchman Farm," a moving mouth harp performance with a powerful bass and drum backing. Note also his piano and organ playing throughout. Wailing horns back the group on "Key To Love", "Have You Heard" (almost six minutes of solid soul) and "Steppin' Out". If you dig the blues, this album is a must. (LONDON PS 492)

THE DOORS are an exciting new group with a scintillating sound that combines rock, blues, theatre music, jazz and lots of improvisation. Their first album includes funky rock like "Back Door Man"; an amusing portrait of a mini-skirted young Mod, "Twentieth Century-Fox"; a carnival-sounding show tune, Weil's "Alabama Song"; and eleven minutes and thirty-five seconds of vocal and instrumental improvisations titled "The End." Dig Ray Manzarek's driving, penetrating, fluid organ and piano playing on "Break On Through (To The Other Side)", "Crystal Ship", "Soul Kitchen", "Take It As It Comes" and, especially, "Light My Fire", an incredible, rousing, almost seven minute long workout. (ELEKTRA EKS 74007)

THE BEST OF DJANGO REINHARDT, in two volumes, is an incredible collection of recordings made by the amazing Belgian jazz guitarist in the late 1930's. Django became a legend in his day, and his music is so full of fresh ideas that it still sounds great in 1967. Despite two paralyzed fingers, Django's speed and inventiveness sparked every tune he played, like "Ain't Misbehavin'", "Swing Guitars", "Running Wild", and "Bolero". The instrumentation on many tunes, from an all-star jazz band to two violins, three guitars and bass, produces some weird, mind-blowing sounds. If you play or simply dig the guitar, listen to Django. (Capitol T 10457 & T 10458) 10458)



WE READ YOUR MAIL
(Continued From Page 59)

great Pacific Northwest area of his country. In the Seattle and Portland area alone we have some of the most fantastic groups in the world. Up here you won't find a bass player that doesn't move on stage. They don't look bored and we don't get bored watching them, and it is easier to dance to a group when they're up there having fun and moving around too.

This is the home of the great Paul Revere and the Raiders and Don and the Goodtimes, and lesser known, but just as great, are such groups as the Wailers, The Redcoats, Mr. Lucky and the Gamblers, Merrilee and the Turnabouts, The Sonics, The Moguls, The Live Five, The Untouchables, Paul Bearer and the Hearsemens, The Bandits, The Tikis and the Fabulons, The Epix, The Others, and many, many more too numerous to mention, but all capable of being the next northwest group to follow The Raiders and The Goodtimes to national and world attention. Eventually maybe all of them will make it big and the Northwest will become the next Liverpool of the music world. Out of any of the above-mentioned groups you will not find one bass player that does not move but just stands there and chews gum and looks bored. So, up here in this great section of the country, we can go to a dance and hear not only great music, but a great show along with it.

Thank you,
Robert Adams
Portland, Oregon

Dear Sir:

Nothing but groovy - HP, of course! I read one copy because of the lyrics of Gene Clark's fab "Echoes." I quickly received the back issues and I am really freaking out with all of the information and pictures about the one and only Byrds. Interviews with the Blues Project were fascinating. I really appreciate it. Immensely!

It is shockingly cool! No-

thing but. Now you must print more of the same and some new things. You are really happening.

Byrds are best-love them.

Respectfully and humbly,
Debra Robinson
Vincennes, Indiana

Dear Editor:

What can I say to get forgiveness? I mean, here I am in my secure, boring, teen-mag life and you come along. I have written millions of letters asking them to print something on my love, Eric Burdon. I get one issue of your magazine chatter - Eric!

I mean, he's great, super, complete soul, wonderful, and you have the nerve to write about him. Other mags are plain afraid to write about him because he's not like the every-day man. Please do more and may your world be as happy as you have made mine.

LaTreece Hall
7306 Evergreen
Little Rock, Arkansas

Dear Sirs:

After reading your mag. for the last few months, I would like to commend you on the great job you're doing. I enjoy seeing your good stories as well as the words to a number of songs. I would like to thank you for the interviews and/or stories you have had on some of my favorite groups, including the Beach Boys, the Spoonful, the Hollies, and the Yardbirds. I would especially like to thank you for the wonderful article on Phil Volk.

There is, however, one group I almost never see a story on - the Kinks. I think they are far and away the best Rock 'n' Roll group around today. They have never, in my opinion, released a single that was anything less than great, and they have a variety of fab songs on their albums, too. I hope you will do an article on the Kinks soon.

A while back I heard a terrible rumor to the effect that the Beau Brummels broke up. Could you please verify this?

Thank you sincerely,
Scott McCarthy
1721 Valley Park Dr.
Oxnard, California

Kinks articles in our April & May issues. The Army took Ron Meager and Don Irving, and Ron Elliott was ill, so the Beau Brummels called it quits.

Dear Friend:

We teenagers of Rockford have organized a Fan Club in Memory of our Hero, Baron Manfred von Richthofen, slanderously known by some disrespectful characters as the Bloody Red Baron.

The disreputable party which calls itself The Royal (sic) Guardsmen has been entirely unfair to our Baron. They make him seem like a villain - a bloody murderer, yet. It is our deep belief that he was a truly groovy guy! Well, for example, how many people do you know who have shot down eighty enemy planes? Using those rickety World War I jobbies yet? Besides, it takes a lot of cool to land a plane right side up when a guy is dying. Not only that - he was CUTE!

And to think that the miserable ones could so much as insinuate that he, HE, of all people, could have been shot down by a lowly DOG! A dog, moreover, that lands in his water bowl every time it bails out! The humiliation of it all!!!

We appeal to you, with your immense influence, to voice our cause so that ALL the teenagers all over mid-America will hear it and take up the cry:

Your plane is red;
The skies are blue.
Manfred, Manfred,
We love you.

The Manfred von Richthofen Fan Club of Rockford is thanking you in great ecstasy because we know that you will help us. You may write to us at

7704 or 7705 Randy Road
Rockford, Illinois 61111

Thank you in Heaps and Piles
Niki N. Ehemiasgky
Pat Shickles
co-chairteens.

Dear Sirs:

I am writing this letter from an island somewhere in

southeast Asia. The name of the island is Okinawa and it is south of Japan.

I just finished reading your February issue of Hit Parader and, as usual, I enjoyed it very much.

Your interviews with Mike Bloomfield of the P.B.B.B. and Fritz Richmond of the J.K.J.B. were just out-a-sight. I'd like to see more of these bands, more often, in their entirety. I've seen both of these groups in action and they are both fantastic.

I've never heard of the band called "Lothar and the Hand People" that you had a story on in your February issue but I would definitely like to hear more about them. They look and sound like an interesting group. I'd like to know if there are any records available by them.

How about running some stories about groups like "The Music Machine", "The Youngbloods", "Love", "The Buffalo Springfield", "The Magicians", and the new "Animals" that are with Eric Burdon now. I think these groups would make interesting reading - instead of reading about the same old groups every month.

I'm in the Army here and I don't get many chances to hear about groups too often. My only (and best) source of information is by reading your magazine.

I'm from Boston, Mass. and I used to have a band called the Henchmen before good old Uncle Sam grabbed me. I'm going to try to start another band when I get out of the army and I hope some day we might get to rate a spot in your fine magazine.

Keep up the good work on a really great magazine.

Thank you,
P.F.C. Harold J. Pemo
137 Ord. Co.
A.P.O. San Fran. 96331

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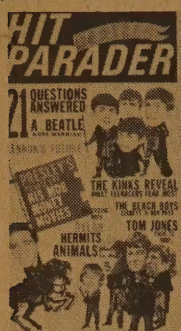
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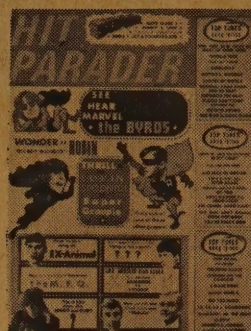
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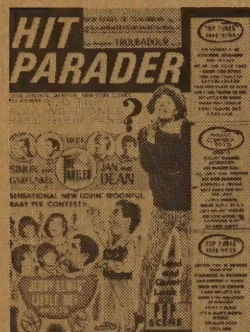
MAY, 1966
The Kinks reveal what teenagers fear most
Secrets in the Beach Boys' past
The Beatles answer 21 Ridiculous Questions



JUNE, 1966
Movie Photo Story: Herman in "Hold On"
Strange but true happenings: Lou Christie, Barry McGuire
Dick Clark, Barry Sadler, Animals



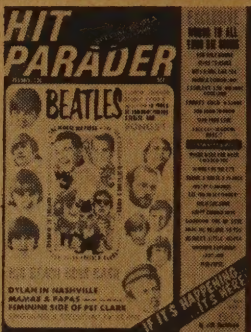
JULY, 1966
Lovin' Spoonful vs. Super Groupie
Exclusive Interviews: "The Byrds Talk Sound"
Sonny & Cher, Kinks, Jay & the Americans



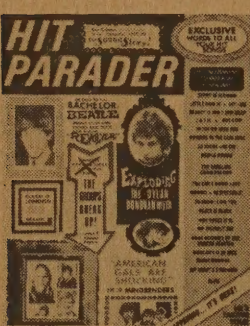
AUGUST, 1966
Do the Rolling Stones hate their fans?
Special: Jerry Lewis' Little Boy
Simon & Garfunkel, Turtles, Jay and the Americans, Jan & Dean



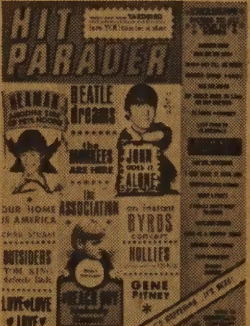
SEPT., 1966
Private life of Beachboy Dennis Wilson
How John Sebastian writes his songs
Norma Tanega, Beatles, Bob Lind, Yardbirds, Spoonfuls



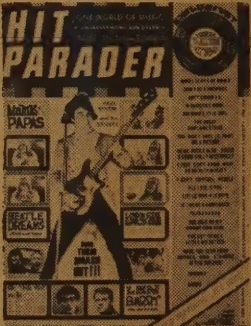
OCTOBER, 1966
16 Big Extra Pages: Beatles Stories, Photos
On tour with Bob Dylan in Music City, U.S.A.
Beach Boys, Dylan, Mamas & Papas



NOV., 1966
Exploding the Dylan-Donovan myth
The Critters are very, very happy
Animals, Mamas & Papas, Yardbirds, the Byrds, Paul McCartney, The Mindbenders



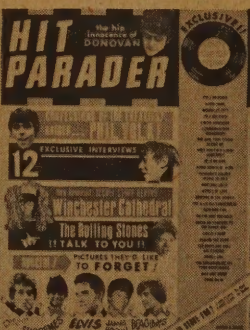
DEC., 1966
Our home is America, Chad Stuart
Jimmy Page, the new Yardbird bassist
Monkees, Byrds, Herman, Pitney, Hollies, McGowan



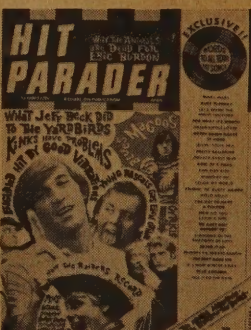
JANUARY, 1967
On the set with Gary Lewis
Temptations tattle on each other
Sonny & Cher, Dylan, Paul Revere & the Raiders, Joe Tex



FEBRUARY, 1967
Have the Rolling Stones gone too far?
Chad, thinkin' about today, dreamin' about tomorrow
Tommy Roe, The Four Tops



MARCH, 1967
The hip innocence of Donovan
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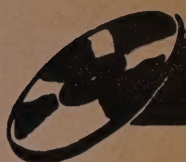
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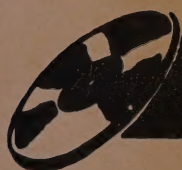
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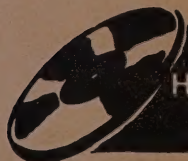
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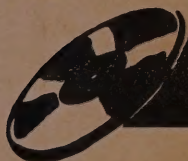
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CATHEDRAL



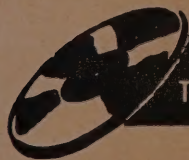
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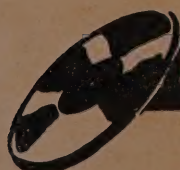
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**PLEASANT TO TAKE—
GAINS OF 5-10-15 POUNDS AND MORE REPORTED**

If you are thin, skinny and underweight because of poor eating habits, let Wate-On help put weight on you. Results are often amazing . . . cheeks . . . bustline . . . hips . . . thighs . . . skinny arms and legs . . . all the body should develop. And, as weight is gained, you may look better without that thin, skinny appearance. So don't be skinny. Gaining the weight you have always wanted may be easier than you think. Start taking good tasting WATE-ON . . . today.



FOR
WOMEN,
MEN,
TEENAGERS,
GIRLS, BOYS,
and
Convalescents

**WATE-ON is offered by druggists in these
4 easy, fast-working, guaranteed forms**

WATE-ON HOMOGENIZED LIQUID EMULSION



16 oz. BOTTLE
(Blue Label) \$3

Compounded in such a readily absorbed form that the normal digestive system easily may use it to put on weight. Each daily dosage supplies more weight gaining nutrients and energy elements than many a skinny person's regular meal.



16 oz. BOTTLE (In Gold & Black Carton) \$4.50

NEW SUPER WATE-ON LIQUID EMULSION

This extra good-tasting formula contains more calories, more vitamins and more weight-gaining nutrients than any other Wate-On form. The most effective, fastest working of all the Wate-On's!

WATE-ON CONDENSED FOOD TABLETS



(Blue) BOX of 96
TABLETS \$3.00
BOX of 192
TABLETS \$5.50

It's amazing how many calories, vitamins, minerals, quick energy elements and other weight-building nutrients can be concentrated all in one delicious food tablet! For faster weight gains take EMULSION after meals and tablets between meals.

NEW SUPER WATE-ON CONDENSED FOOD TABLETS



Chock-full of 44% more weight-gaining calories. Pleasant to take, easy to digest and convert into wanted pounds.

(Gold) BOX of 96
TABLETS \$4.50

**Ask for Amazing
WATE-ON
AT DRUG STORES EVERYWHERE**

SATISFACTION GUARANTEED OR YOUR MONEY BACK

Get Wate-On from your druggist today. If the very first bottle or box doesn't satisfy, return to store where obtained for purchase price refund. For faster, more sure weight-gains, complete high calorie diet suggestions and high calorie recipes are included in the Wate-On booklet given with every purchase. Why let them call you "skinny" when you, too, may easily look better without that thin, skinny appearance. Ask your druggist for WATE-ON . . . today!